

Sets in Order THE OFFICIAL MAGAZINE OF

SQUARE DANCING

AUGUST 1969

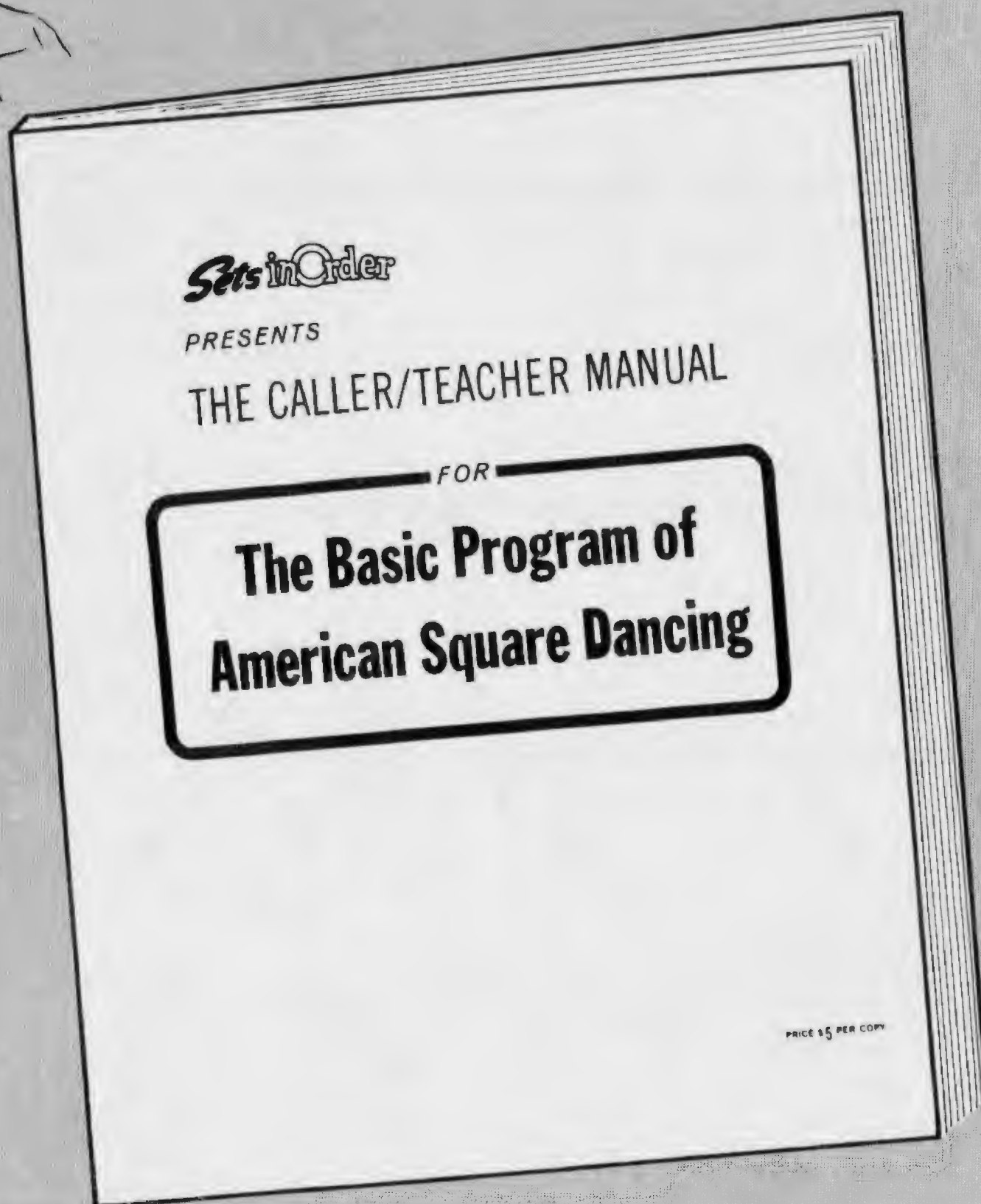
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Sets in Order

462 North Robertson Boulevard, Los Angeles, California 90048



("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Concerning the May 1969 Sets in Order, page 61, I have a bit of correction to make and a bit more information on Sam Queen, Sr. I knew Mr. Queen. He was an Appalachian man from Magic Valley, North Carolina, in Haywood County. (Not Texas!)

He told me that he had learned to dance and call from his father and grandfather. Grandpa came from Ireland and settled in Magic Valley on the North Carolina slopes of the Smokies. Mr. Queen's son, Sam Jr., still calls some.

C. A. Newton
Knoxville, Tenn.

Dear Editor:

Your Sets in Order of May 1969 was a giant step forward. I am referring to the wonderful color pages on ladies' dresses.

Steve Wigranowsky
Laurel, Mont.

Dear Editor:

Many thanks for everything during the last season of square dancing here — and the times that you gave us recognition in Sets in Order. I know that you folks put in a lot of work and hours in order to furnish all of us with such a fine piece of material.

Bob McLean
Billings, Mont.

Dear Editor:

It has been my pleasure being listed in the Square Dancers Guide since 1966. Eddie and I have met some very nice people visiting our

(Please turn to page 38)

WANTED! WANTED!

Wanted is information regarding any young man or woman born in October or November, 1948. They must be square dancers or the children of square dancers. Please send information and, if possible, a picture (an informal snapshot will do) before August 31, 1969, to Sets in Order.

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Square Dance Date Book

- Aug. 1-2-16th Ann. Penn State S/D Festival
Penn. State U. Campus, University Park, Pa.
- Aug. 1-3-5th International S/D Festival
Munic. Audit., Long Beach, Calif.
- Aug. 2-Ski Hi Stampede Square Dance
Natl. Guard Armory, Monte Vista, Colo.
- Aug. 2-Rodeo Square Dance
Miners State Bank Parking Lot,
Iron River, Mich.
- Aug. 8-9-7th Ann. S/D Festival
Edgewater Hotel, Gulfport-Biloxi, Miss.
- Aug. 8-9-20th Ann. Western S/D Festival
Laramie, Wyoming
- Aug. 8-10-Red Carpet S/D Holiday
Baerfield Inn, Fort Wayne, Ind.
- Aug. 9-6th Ann. Hoedowners Festival
Recr. Center, New Iberia, La.
- Aug. 9-9th Western N.Y. Fed. Summer
Festival, Treadway Inn, Niagara Falls, N.Y.
- Aug. 9-15th Heart of Utah Ann. S/D
Jamboree, Manti, Utah
- Aug. 9-Huachuca Days Street Dance
Tombstone, Arizona
- Aug. 9-Calif. State Assn. Council Meeting
Santa Clara, Calif.
- Aug. 9-3rd Ann. Buttons & Bows Birthday
Jamboree, H. S. Audit. RAF Lakenheath,
England
- Aug. 9-10-11th Ann. August Week-End
Square Dance, Chaparral Conven. Ctr.,
Ruidoso Downs, N.M.
- Aug. 10-Waggin Wheelers Ann. Outdoor
Picnic S/D, Garden of the Gods, Colo.
- Aug. 14-16-"Lucky 7th" Overseas Dancers
Reunion, Statler Hilton Inn, Annapolis, Md.
- Aug. 15-17-5th Ann. South East S/D
Jamboree, Stuckey's Carriage Inn,
Jekyll Island, Ga.
- Aug. 15-17-Lazy Days Weekend
Miami Camp Grounds, Perkinsville, Ind.
- Aug. 21-23-6th Ann. Star Spangled Banner
Festival, Belvedere Hotel, Baltimore, Md.
- Aug. 21-23-6th Ann. Gladiolus & S/D
Festival, Lethbridge, Alberta, Canada
- Aug. 22-24-11th Wisconsin State S/D
Convention, Wisc. State Univ. Campus,
Stevens Point, Wisc.

(Please turn to page 58)

Sets in Order THE OFFICIAL MAGAZINE OF SQUARE DANCING

Published monthly for and by Square Dancers
and for the general enjoyment of all.

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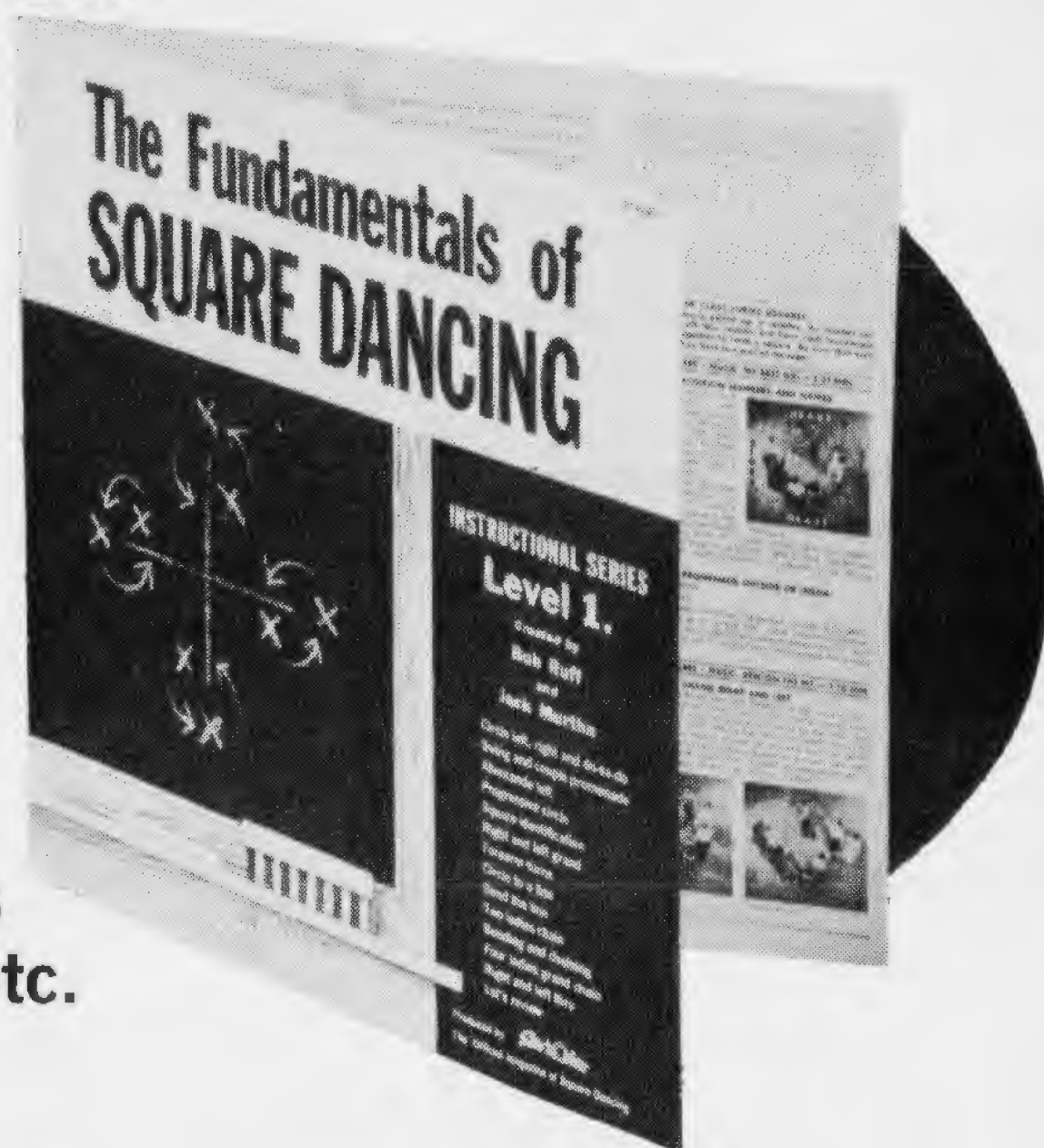
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For Information Please Write:

Sets in Order — THE OFFICIAL MAGAZINE OF SQUARE DANCING
462 North Robertson Boulevard, Los Angeles, California 90048



AS I SEE IT

bob osgood

August, 1969

THE END OF SUMMER marks the end of the square dancers' fiscal year. Actually, in many places the end of the season came last May with classes graduating and clubs in some areas closing down for the warm summer months. In others, square dancing goes on, but sometimes in a limited form, in outdoor recreation centers, in the patios of private homes and many times tied in with the lazy, fun-filled summer outings at national parks and resort areas.

With the end of one year comes the anticipation of the brand new year of square dancing starting next month. Now is the perfect time for new slates of association and club officers to plan their fall programs. Now is certainly the ideal moment to plan methods of calling back the "veterans" from their summer vacations into "refresher dances" and into the club program once again. It is also the time to start those word-of-mouth campaigns to alert non-dancers to new classes starting in the fall.

This is all very appropriate for in this issue we emphasize the subject of publicity and promotion as it affects square dancing. The Gold Ribbon Report looks, not only at the various possibilities of reaching the non-dancer, but at methods of communication with those within the "square dance family." You'll find these reports on the following pages.

Right now it's a good time to speak to all of you who are contemplating classes for the new year. During the past eight months you've followed the Gold Ribbon Reports and read the suggestions concerning a new and realistic evaluation of the square dance learning procedures. The one-night-stand program discussed in the handbook included in the February issue will come in handy for "exciter" dances you may be planning for the next two months.

The Basic Program of Square Dancing as

outlined in the December issue and covered step-by-step, in detail, in the new Sets in Order Caller/Teacher Manual is now ready for its trial-run in your area. That this program *will work* has been proven over and over again during the long testing period.

Chances are you will discover that it needs no changing to be highly successful for you. The program is *complete* and is intended for those people who have shown an enthusiasm for the activity but obviously do not intend to consider it a full-time project. It will, then, appeal to the greatest square dance potential in every area. That fact alone makes it well worth the time and energy it takes to study it and put it into practice.

This could well be the turning point for square dancing in your town. Now is the time to study the possibilities. Prepare yourself and your square dance friends in your area for a delightful experiment.

An Interesting Experiment

PERHAPS YOU noticed that recently Sets in Order has run some advertising for a square dance vacation slated for this coming September in Kentucky. The event, known as "September Fest" apparently is setting out to try an experiment that has interested many in the square dance field for years.

They are going to have a condensed, learner course for new dancers that lasts a whole week. As their advertising says, it is a "Jet Age Course in Western Style Instant Square Dancing". The potential dancers will gather on a Saturday and for the next seven days will attend two sessions per day. These, the publicity states, will advance progressively much as any regular once-weekly class progresses.

The difference here is that in one week's time the dancer will have been exposed to 14 class sessions. If he can physically endure the pace, he will actually benefit from the advantage of each class coming immediately on the

heels of the last class. Review time will be cut to a minimum. There will be plenty of time for the normal amount of drilling without the concern of the seven day lapse between sessions.

To further augment the idea, a follow-up week will continue on with fourteen more, twice-daily sessions. The end result, a 14-day course equaling in the amount of class time what normally might be experienced by the new dancer in 28 once-weekly classroom periods, or perhaps covering somewhere between 8 and 9 months of normal dancing time.

This is indeed a revolutionary approach. While a dancer might tend to get a little tired in the beginning, it is quite possible that his endurance will increase as the course progresses. Much will depend upon the perception and imagination of those doing the actual teaching.

It would appear that the greatest unknown factor would be the "selling" of non-dancers to sign up and try a venture as ambitious as this. But, why not? People have been known to indulge in other activities on just as concentrated a basis. The fact that the September Fest is located in a vacation area with other non-square dancing attractions would seem to be a definite plus factor.

We are looking with great interest to the outcome of the experiment and will be reporting on it following its conclusion. Our hope is that sufficient interest is generated to allow the experiment to be attempted.

There've Been Some Changes

SOMETIMES it takes a stick of dynamite to activate the old ambition glands that make one get off the dime, stop procrastinating, and accomplish some long put-off project. This "stick of dynamite" showed up last summer at the National Convention in Omaha.

Long referred to as one of those happy individuals, (we don't know why a fat person is always considered to be "happy") we had been letting ourselves reach rather magnificent waist and collar-size proportions during the past few years. By convention time the old scales showed over 200 pounds and probably would have kept going up if it hadn't been for the timely appearance of "the dynamite".

Most of our friends are pretty gentle, loving types who tend to say nice things about one

regardless of what they might think. Helen Smithwick isn't one of these. At first, when she said "Hello Sam Stevens" (actually she used the name of a caller-friend who boasted a rather gigantic girth) we thought she had mistaken us for someone else. Then we realized from the twinkle in her eyes that she was trying to tell us something. We were just getting too cotton-pickin' big!

That was the final blow. There were no two ways about it, we were carrying around just too much extra "lard" and something had to be done.

Dieting was always a nasty word around our family. We just love to eat. There isn't a diet we hadn't tried. We would lose weight then gain it all back again. Then we heard about an organization called "Weight Watchers".

On August 6th we joined and, with rare exceptions, managed to hit the weekly meetings where we got "weighed in" and received the all-important "fight-talk" that kept us going for the next seven days. For anyone looking for a good suggestion along this line, we would like to suggest the Weight Watcher Program. In the past few weeks we have reached our "goal weight", a very pleasant 165 pounds. This is a weight, by the way, we haven't enjoyed since Blue-Jacket days in WW II.

To say that it is a whole new, bright world would be putting it mildly. It is only because the effort was well worth it and the end results so pleasing that we take the space this month to say "Thanks to Helen Smithwick and thanks to Weight Watchers."

Incidentally, it is great to enjoy round dancing again and not discover that I am a couple of feet away from my partner. We also find that the sense of balance so contributory to pleasure in square and round dancing has been rediscovered. Calling, teaching and dancing is fun again. Folks may be halfway kidding when they say we look ten to fifteen years younger, but believe it or not, we certainly feel it.



GETTING OUT THE WORD

Public Relations

Publicity

Promotion

Advertising



THE DAY IS NEAR when you will be able to open a copy of Life magazine and see in full glowing color a happy-looking, beautifully-costumed square dance couple doing a swing properly and under the picture the caption, "There's A Place for YOU in This Great Activity — American Square Dancing!"

It may not be too long until the day when you can, some evening after dinner, tune in your TV set to one of the leading networks and watch a full-color, coast-to-coast weekly program of American Square Dancing.

We say that this is possible, and we know that it is, but we also realize that there are a few objectives that must be accomplished first — before square dancing is ready for an influx of enthusiastic beginners induced by presentation of such methods of publicity.

First Things First

Some areas are undoubtedly ready for square dance expansion. They have excellent callers, ideally-located, attractive, air-conditioned square dance halls. They have in operation programs of square dancing to fit the needs of every newcomer, whether he wishes to spend a little or a great deal of time on his new hobby.

As yet, however, there are not enough communities that are well enough square dance-oriented to meet the needs of the great burst of enthusiasm that would result from coast-to-coast television and advertisements in Life-like publications.

Advertising of this type is also very costly. Rough figures show that sponsorship of one hour of network prime time on television costs somewhere in the neighborhood of \$157,000 (a rather expensive neighborhood at that). The cost of a full page of advertising in Life is \$64,200.

Experience with advertising involving square dancing in the past, where another product is the main target for the ad, has been that square dancing has fared poorly. So it would seem obvious that the only satisfactory method of getting the proper type of presentation would be to have the square dance activity sponsor its own national advertising program.

It's well to pause here and realize what a "different" type of activity square dancing actually is. To enjoy the hobby, the square dancer himself actually needs very little in the way of equipment, tools or supplies. The simple homemade square dance dress and the man's shirt may come to only a few dollars, and yet this could cover the investment plus the amount put out for class and club.

Compare this with golf, where an average set of clubs and necessary equipment exceeds \$100, and you'll see why such names as Spaulding and Ben Hogan are willing to pay large sums for advertising. In bowling, it's special shoes, bowling balls and expensive automatic pin-setting equipment that underline such a name as Brunswick as being the "angel" footing the promotional bill.

The great majority who are in some phase of the commercial side of square dancing will verify that there just isn't the type of money involved with this hobby that there is with the others noted. In time it may be that square dance associations vitally interested in the future of this activity could earmark a substantial portion of their income from annual dues and round-ups and festivals to a prorated national advertising campaign.

Perhaps the greatest square dance event of them all, "The Annual National Convention", could become a prime mover in this direction. Certainly with attendance at the Nationals reaching the grand total of 20,000 participants, this could indeed be the most likely commercial "angel" of them all. At this time no statement is made of the income or the allocation of convention funds (a situation which could certainly be improved in the future).



News in print: Most areas have weekly "throw-away" newspapers whose editors are willing to run club notices and information on new classes; occasionally the city editor of the area daily newspaper will be agreeable to printing a news story furnished him by a local group; for a newsworthy event or a function that takes on fairly large community proportions an editor is sometimes willing to send out a reporter and even a photographer; some areas have weekly or monthly "events" magazines which afford an opportunity for local club notices.

Miscellaneous: A display booth at the local hobby show; a listing in the area telephone directory.

Need More Ideas?

Undoubtedly, we have only touched upon a few of the many possibilities for publicity and promotion. Because of square dancing's appeal, its colorful costumes, its toe-tapping music, and its American heritage, it is indeed a "natural" for newspaper, radio, television, and magazine acceptance. However, all too frequently the references to square dancing in the press and sequences on commercial television and in motion picture productions, have been less than complimentary to the activity. It's well then that those involved with the promotion, advertising and publicizing of square dancing be aware of the image they would project. Once that image is clear, the job of transmitting it to others is not too difficult a task. Here are some ideas.

Suggestion. Let's note those areas where the Governor of the state has declared an "Official Square Dance Week." Suppose that in another year or so, thru the efforts of square dance clubs and their associations, the Governor of each state would issue a proclamation making the month of September "Official Square Dance Month" in that state.

Concurrent with this, think of the impact of having the same month declared, "National



In the Meantime

Until that day comes when square dancing can support intelligently its own advertising program on a national basis, perhaps we should look more thoughtfully on some of the possibilities within our own areas where, promotion-wise, we have only touched the surface.

A study of present area promotional procedures would indicate that the most common methods of bringing square dancing to the attention of the "outside world" would be through some of the following methods.

Exhibitions and demonstrations: A square or several squares of dancers appear on local television as a "spot" on a regular show; a square or more give a "public appearance" at a local PTA or Lions Club function; a square representing a local club dances on a club-constructed float in a community parade; square dancers within the area put on a street dance at the opening of the new shopping center.

Square Dance Month" by the President.

Those areas that in the past have effectively approached their governor with a request for such recognition are invited to send to "The Gold Ribbon Committee" in care of Sets in Order, copies of official correspondence that brought successful results. In turn, samples of the letters will be reprinted with a goal in mind of spotlighting September, 1970 as the first universally recognized "Official Square Dance Month." The double value of this, of course, is that September heralds the beginning of new learner classes.

The big event. Square dance festivals and conventions are designed for the participant. However, many of these big events are held in arenas that provide excellent vantage points for non-dancing spectators. It has been regrettable that on many occasions the townspeople have not been aware that such an event was taking place and consequently the bleachers were empty and those who might have been "sold" on square dancing were at home watching television.

Widespread campaigns through public-service announcements on radio and television and notices in newspapers to bring out the general public as free spectators could make these conventions and festivals far more effective than they are at present.

Most important is the follow-thru element in involving non-dancers. A well-briefed master of ceremonies can bring the spectators into

the picture by explaining between tips what the dancers are doing.

Equally important is a method of interesting the spectator by providing him an information sheet telling him what square dancing is all about. If feasible he might be asked to sign a registration form that would result in a list of names and addresses for the eventual mailing to prospects for future classes.

Demo squads. There is an art to presenting a square dance demonstration that can make the non-dancing viewer say, "Hey, that looks like fun! I'd like to try it." Attention to attractive costuming, the selection of dance material that is easy for the uninitiated to follow, not-too-long tips, and a caller-M.C., who can not only be understood when he calls but who has the ability to explain square dancing to the viewer, can all be most helpful.

Help at Hand

To create some useful tools for the future, the Gold Ribbon Report and Sets in Order are going to set up a "volunteer square dance talent pool." There must be in the great Sets in Order square dancing audience many dancers who might be professional publicists, ad-men, etc. We need to know who you are and if you're willing to spend some time and some of your ideas and abilities in the direction of helping to create the best possible image for this activity.

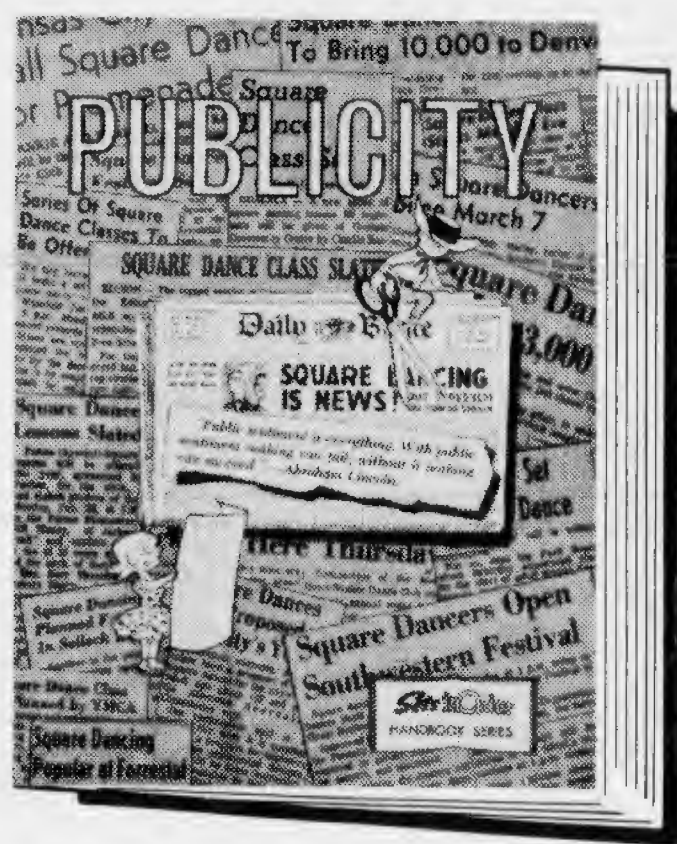
If it is felt that workable ideas cost too much to develop, then why not appeal to those square dancers who are professional fundraisers in order to put some proven know-how into the problem?

We hope to be able to develop a pool of diversified professional talent that may come up with all kinds of ideas that would never occur to others as amateurs.

Is There a Doctor in the House?

Every area must have its public speakers who are enthusiastic square dance devotees. So each should have its own *speakers bureau*. Sets in Order would like to know where such bureaus exist, and where others are being organized for the purpose of providing ample representation of this activity at luncheon meetings, service clubs, etc.

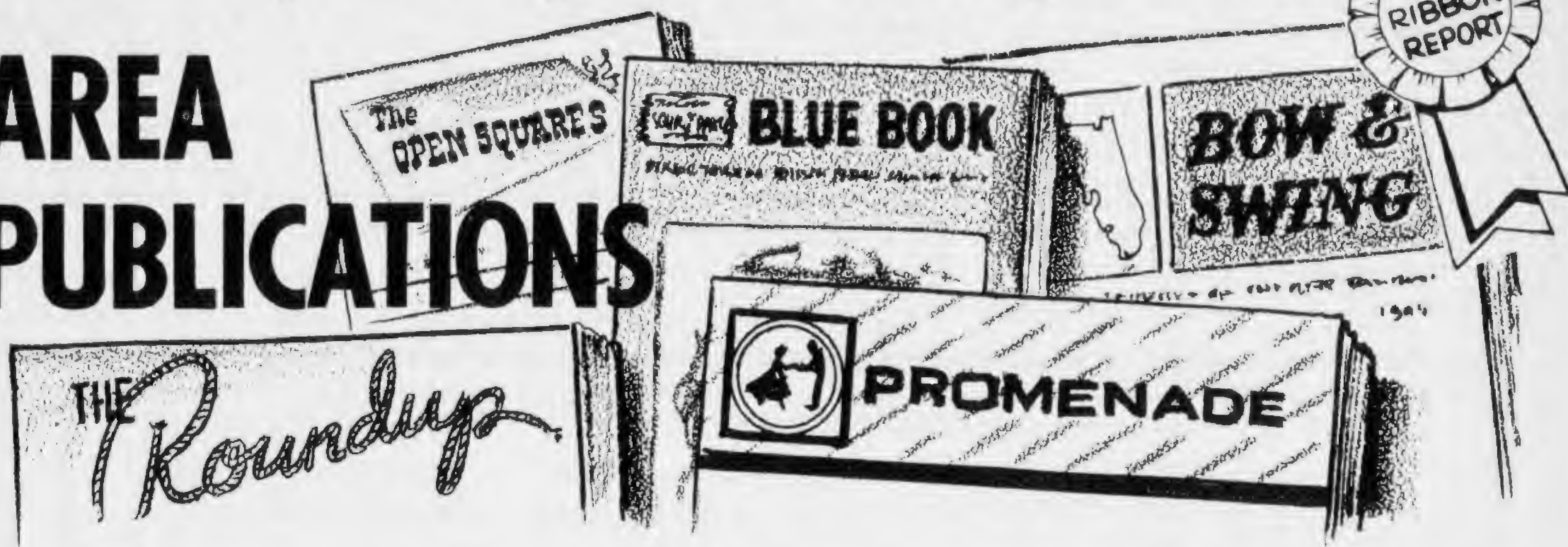
The image of the contemporary square dance needs to be projected throughout the land. What we have mentioned here is only the beginning. What we hope to cover in coming months *could be* phenomenal!



A specialized 24-page handbook on the Basic Handling of Square Dance Publicity is available to readers. Send 35¢ to cover cost of postage and handling to "Publicity Handbook" in care of Sets in Order, 462 No. Robertson Blvd., Los Angeles, Calif. 90048.

Reaching the Square Dancing Public

AREA PUBLICATIONS



PUBLICITY IN SQUARE DANCING wears two different faces. One is that of "external" publicity, advertising and promotion mentioned in the previous section. This type of presentation reaches those who are not square dancers and takes nothing for granted. It assumes that the reader knows nothing about square dancing and so explains the activity in detail.

The other face is that of "internal" publicity which has to do with the transmitting of news and information to those who are already participants. In this latter category come the brochures and fliers, posters and direct mailing pieces aimed at the indoctrinated square dancer.

Perhaps the most effective means of reaching the square dancers themselves (other than word-of-mouth) is thru square dance magazines, newsletters, bulletins — that come under the heading of square dance publications.

Besides serving as a means of communication among square dancers, square dance publications provide them with all-important directory services. They generally present a positive view of square dancing, and encourage the expansion of the activity.

Other than national square dance publications and monthly callers note services, publications fall into two headings: club newsletters and area publications.

No one knows for sure how many club newsletters there are, but we might assume that one out of every four clubs in existence today sends out some form of news-information sheet to their membership list.

The purpose of these club newsletters is

to build interest in the club activities. One valuable service is that a light treatment of club business can be far more effective in written form than lengthy business meetings when it's time to dance.

Appearance is very important in any type of newsletter or square dance publication. Sometimes hours are spent in preparing material to appear in a newsletter, only to have a poor reproduction job spoil the effect. Only an attractive publication will invite readership.

Area Publications

The specialized purpose of local and area square dance publications is to serve the needs of the dancers within their circulation area. These area publications fall mostly into two categories. First are those sponsored by an active square dancer association. This type of publication, because it utilizes members' dues to offset the costs of publication, usually accomplishes 100 per cent circulation within its area.

The second category includes those area publications which are independently run and privately financed. Publications in this category must depend upon paid circulation as well as income from advertising to offset their costs.

The list that concludes this resume presents a recent catalog of area publications. A study of sample issues from each one would indicate a wide range of formats.

The ingenuity of editors and staffs is indicated by some extremely neat-appearing publications. Those that do the best job are those who treat square dancing with high respect. Those publications which use cartoons and

SQUARE DANCE PUBLICATIONS

By Charlie Baldwin — New England Caller

THE SQUARE DANCE NEWS MEDIA is structured about the same as our everyday news services. Each have the "grass roots" publications similar to the club newsletter where the news is strictly of local interest. Then, in order, come the regional and state publications, the content generally consisting of the most important news and personalities of the local squibs. The national square dance publications deal more in suggested methods of procedure and ideas.

The really interested square dancer subscribes to and reads all three levels; he keeps abreast of the whole gamut of what is going on in the world of square dancing which can make him a better dancer and leader and surely more informed.

Regardless of the type of square dance publication, "service" should be uppermost in the mind of the sponsor. Regional and national magazines should take a larger part than merely handing out praise. Whenever possible, publications should give space to different viewpoints. The editor may be ultra-conservative or liberal but there should be space for airing the other side.

The greatest weakness of our square dance publications is, in the majority of cases, that editors are untrained in the field of journalism. And the majority are elected to hold the job of editor which leads to lack of continuity from year to year.

In some parts of the country there are too many square dance publications. A joining of forces could be the means of better publications. In addition to the national magazines, communications would be greatly improved with 15 to 20 good regional publications scattered proportionately thruout the country. Where a magazine is published is of very little importance; we are all as close together as a 6-cent postage stamp. By combining forces a great deal of money could be saved on printing and other costs all down the line.

jokes of questionable character, advertisements which do not do justice to the activity and editorial content that shows a lack of sensitivity and respect can and should be upgraded.

Great care should be given to the type of material that appears in the pages of square dance publications. "Unproven dance material," un-square-dance-like attitudes can contribute no lasting good to the square dance activity.

There is a great need for support of these publications by dancers and dance groups. Clubs that benefit from listings in the publica-

tions can benefit further by seeing that the magazine goes into as many homes of square dancers as possible. Thru the Gold Ribbon Report we suggest that for the balance of 1969 every effort be made to create "100% club" subscriptions to support local square dance journals. This will go a long way in serving as a "vote of confidence" for those who give tirelessly of their time and energy in the cause of square dance journalism.

Here is your directory of 119 local and regional square dance publications. Many contain area square dance directories.

ALLEMANDE STAR (Utah)
Ogden Area S/D Assn.
Betty Pierce, 1231 Sheridan Dr.
Ogden, Utah 84404

AROUND THE CORNER (Illinois)
P.O. Box 24
Arlington Heights, Ill. 60006

ATLANTA FEDERATION
NEWSLETTER (Ga.)
Ann J. Moore
3061 Oakcliff Rd., Apt. 177
Doraville, Ga. 30040

BACHELORS 'N' BACHELORETTE
NEWSLETTER

(Calif.) — Ruth Ginn,
12339 Lakewood Blvd.
Downey, Calif. 90242

BATTLE CREEK ASSN.
NEWSLETTER (Mich.)
Georgia Ferguson, R #4, Box 610
Marshall, Mich. 49068

BOW AND SWING (Fla.)
Florida Associations
Henry Purcell, P.O. Box 219
Big Pine Key, Fla. 33043

CALIFORNIA SQUARE DANCER, THE
Bobbie Myrick, P.O. Box 123
Alhambra, Calif. 91802

CALLER, THE (Tenn.)
Greater Memphis S/D Assn.
Bill Crawford, P.O. Box 18-442
Holiday City, Memphis, Tenn. 38118

CALLS 'N' CUES (D.C. Area)
WASCA
Louise Wolfe, 9340 Columbia Blvd.
Silver Spring, Md. 20910

CENTRAL COAST S/D CHATTER (Calif.)
Central Coast S/D Assn.
Ruth Brooks, 1416 Vine St.
Paso Robles, Calif.

COUNTRY DANCE & SONG (N.Y.)
Country Dance Society
May Gadd, 55 Christopher St.
New York, N.Y. 10014

CROSS TRAIL, THE (Wyo.)
Big Horn Basin S/D Fed.
Julia Achilles, Box 408
Thermopolis, Wyo. 82443

CROSS TRAIL NEWS (B.C.)
Victoria Island Western S/D Assn.
Ted Sparshatt, 244 Fenton Rd.
Victoria, B.C., Canada

CUES 'N' TIPS (D.C. Area)
Mason-Dixon S/D Fed., Inc.
Louis Frank, 1319 St. Albans Rd.
Baltimore, Md. 21208

CUE SHEET (Calif.)
Helen Smithwick, 976 Garnet Ave.
San Diego, Calif. 92109

DANCER, THE (Ore.)
Art Gibbs, P.O. Box 20261
Portland, Ore. 97220

DE LUXE S/D NEWS (Ill.)
Chuck Horak, 4063 Milwaukee Ave.
Chicago, Ill. 60641

DENVER AREA COUNCIL
BULLETIN (Colo.)
Denver Area S/D Council
Eldon Becker, 8946 Rutgers St.
Westminster, Colo. 80030

DIXIE R/D COUNCIL
NEWSLETTER (Ala.)
Dixie R/D Council
Jim Allen, 2505 Woodview Dr., S.E.
Huntsville, Ala.

EAASDC NEWSLETTER (Europe)
European Assn of American S/D Clubs
Chris Vear, c/c AMEXCO
Intnatl. Bankg. Corp.
APO New York, N.Y. 09633

FEDERATION FACTS (Mo.)
Heart of America S/D Fed.
Gene Marksburly, 7601 E. 50th Terr.
Kansas City, Mo. 64129

FOOTNOTES (Texas)
Westerners S/D Assn.
Joe Walraven, 1609 North St.
San Angelo, Texas

FOOTNOTES (Wash.)
Wash. S/D Fed.
Bob Kendall, P.O. Box 684
Vancouver, Wash. 98660

FROHLICHE TANZER
NEWSLETTER (Germany)
Frohliche Tanzer S/D Club
Fort Beausejour, CFPO 5050
476 WERL, Germany

GRAND SQUARE (N.J.)
Northern N.J. S/D Assn.
Doc Tirrell, 3 Churchill Rd.
Cresskill, N.J. 07626

GRAND SQUARE (Okla.)
Central District S/D Assn.
Tom Swirczynski, 1821 N.W. 14th
Oklahoma City, Okla. 73106

GRAPEVINE, THE (Calif.)
Associated S/D
Dave Brunskill
200 W. Midway Dr., Space 108A
Anaheim, Calif. 92805

GRAPEVINE, THE (Ind.)
Indiana R/D Council
Sally Murphy, 4131 Brown Rd.
Indianapolis, Ind.

GRAPEVINE, THE (Mont.)
Yellowstone S/D Council
Bob Clark, 2919 Oakland Dr.
Billings, Mont.

HAPPY TRACKS (Kans.)
South Central Kans. Dist.
Norman Osborne, 3223 S. Gordon
Wichita, Kans. 67217

HERE TIS (Wisc.)
Tony Berget, 2841 N. 44th St.
Milwaukee, Wisc. 53210

HOEDOWN LOWDOWN (Colo.)
Boulder Area S/D Council
Audrey Whitney, 2915 Baseline Rd.
Boulder, Colo. 80302

HOOLEYANN WHIRL (So. Dak.)
So. Dak. State Fed.
Edith Steenberg, 17 3rd St., S.E.
Watertown, So. Dak.

IDAFED TATTLER (Ida.)
Idaho Fed. of S/ & R/D Clubs
Otto Grunthal, 1411 10th Ave.
Lewiston, Ida. 83501

IOWA S/ & R/D NEWS
Iowa State Fed. of S/ & R/D Clubs
Hazel Burnside, 3211 Bowdoin
Des Moines, Iowa 50313

KALAMAZOO ASSN.
NEWSLETTER (Mich.)
Kalamazoo Area S/D Assn.
Paul Williams, 5044 Garden Rd.
Portage, Mich. 49081

KOOTENAY SQUARE DANCER (B.C.)
Verlla Karr, Box 113
Trail, B.C., Canada

LET'S DANCE (Calif.)
Folk Dance Fed. of Calif.
Vi Dexheimer, 1604 Felton St.
San Francisco, Calif. 94134

LET'S SQUARE DANCE (England)
British Assn. of America S/D Clubs
Charles Tottle, 2 Tolmers Gardens
Cuffley, Herts., England

LINKED SQUARES (Ohio)
Akron S/ & R/D Fed.
Lou Hartley, 84 25th St., N.W.
Barberton, Ohio 44203

LOCAL SQUARE (Calif.)
Carl Harpster, 976 Garnet Ave.
San Diego, Calif. 92109

(Please turn to page 60)

A SPECIAL HAND-OUT FOR NON-SQUARE-DANCERS

LITERALLY HUNDREDS OF THOUSANDS OF SPECTATORS view square dancing each year from the sidelines. Many of them find it difficult to keep their big toe from tapping, and immediately develop an interest. They want to know more about square dancing. They wonder about such things as "How long does it take to learn?" "How much time would be involved after I learn?", etc. On the following four pages is a possible answer to these questions. You'll notice that it is written for the non-square-dancer. The purpose is to provide anyone curious about this activity with some ready answers. On the last page is a place for you, your club, or your association to fill in a contact to write or telephone.

To get people interested in square dancing is just half the job. Answering their questions and hopefully getting them into a learner class is the ultimate aim.

Copies of this flier are available in lots of 100 for \$2.00. Special quantity prices for lots of 1,000 or more on request. Write Sets in Order, 462 No. Robertson Blvd., Los Angeles, Calif. 90048.

Are You a Viewer or are You a Doer?



SQUARE DANCING is

SUPER TERRIFICATED!*

Soooo . . . Participate . . . don't just be a Spectator

TEST FOR POTENTIAL SQUARE DANCERS

Before you go any further, here's a special "aptitude test" to check your square-dance-ability. Check "yes" or "no" to these questions. Three "yes" votes and the answer should be apparent — you **will** make a **good** square dancer!

Do you tap your toe or finger or sway just a bit when you hear good rhythmic music?

Yes ☐

NO ☐

Do you enjoy being with other nice friendly people?

Yes ☐

NO ☐

Would you like a hobby that both husband and wife can enjoy TOGETHER?

Yes ☐

NO ☐

If you score heavily in the Yes column then you'll LOVE square dancing.

SO TURN THE PAGE

***FUN!**

AMERICAN SQUARE DANCING...

...TODAY

ONE OF THE MARVELOUS THINGS about square dancing is that although it is a traditional American activity, it is as modern as today and as fresh and as challenging as tomorrow. It is also a great **relaxer** to help combat the pressures and tensions of our present time.

Today's square dance bears little resemblance to the old-time dance — and for very good reasons. While the square dance of a century ago was allocated to the barns or small and sometimes uncomfortable meeting places, today's square dancing takes place in some of our cities' most beautiful structures, in church auditoriums, in parks and recreation buildings and in air-conditioned private halls. Like the rest of the country itself, square dancing has **grown out of the barn**.

A square of dancers is made up of four couples. This is the same today as it was years ago. However, it used to be that the caller — the man who calls out the "signals" for the dancers to follow — with all his antique nasal twang could only be heard by a relatively few people. Today, thanks to electronic ingenuity and the modern public address system, one caller can be heard clearly and distinctly by hundreds of dancers at the same time. No longer are his calls difficult for the dancer to understand.

Where once the squeaky fiddle and tunes like "Turkey In The Straw" signified the typical barn dance, today more than 35 specialized recording companies turn out **perfect** accompaniment for the modern square dancer. The popular tunes of yesterday are, for the most part, replaced by the popular tunes of today and you'll find yourself moving comfortably and effortlessly to the excellent beat of such tunes as "It's a Small World", "Summer Sounds", "Unicorn".

Square dancers today are justifiably proud of their ancestors. The 15,000 or more square dance callers active at the present time look back with pride at their early counterparts who "prompted" or "cued" each new square dance call. To a degree the modern square dance miss has

patterned her costume to have just a hint of the nostalgic quality of the gowns worn by her great grandmother as she danced years ago. The gentleman square dancer today who may be tired of his drab, conventional office wear, has an opportunity to dress in clothing that takes on a bit of the "Western" appearance and is not only comfortable, but attractive as well.

To its everlasting credit, square dancing is a **couple** activity and is the "perfect" recreation for married couples. Singles should have a partner in order to participate, although there are many groups designed for "singles only". In some areas square dancing involves the entire family and it is not unusual to see four generations represented in a single square. One thing that contributes to the wholesome character of square dancing is that one of its few taboos is alcoholic beverages. Those who enjoy a drink manage without it on the evening of a square dance.

American Square Dancing as we know it today owes its rebirth to Dr. Lloyd Shaw of Colorado who in the years just before and after World War II helped pave the way for an American activity that all could enjoy. Today the square dance **club** is the hub of the square dance activity. As the new dancer learns to dance, he also learns the significance of the club idea.

As he progresses with his dancing he will find that the "frosting on the cake" comes in many ways. There are local jamborees and festivals at which hundreds of dancers from his area participate. Perhaps he will take part in one of the annual National Square Dance Conventions that attract many thousands of dancers from all parts of the square dancing world. He may take a trip with square dancers to other lands, or he may enjoy a weekend or a week-long vacation institute in beautiful surroundings with square dance callers and teachers and participants from everywhere as his dancing companions. He will find that square dancing is a "Learn here — dance everywhere" proposition. Dancing styles and calls are much the same the world over.

ANSWERS TO QUESTIONS PEOPLE OFTEN ASK...



Question: Who square dances?

Answer: You'd be surprised. Your next door neighbor, your doctor, the grocer down the street, housewives, professional people, retired men and women, students. Square dancing is enjoyed in cities large and small in every state of the United States, in all provinces of Canada, and in more than 45 countries overseas. It's truly The Great American Pastime, but it's enjoyed by friendly people **everywhere**.

Question: Am I too old to square dance?

Answer: What is it they say — you're only as old as you feel? Actually, there are active square dancers in their 70's and 80's. There are also some who are very young and dance in schools. Two prime age brackets are particularly notable in square dancing. One is the group of "young marrieds", folks just starting out together in life and looking for friendly activities they can enjoy TOGETHER, while at the same time developing a wonderful, lasting circle of friends. The other big group is the "retireds", amazing as that may seem. You should see the fun these people get from their dancing. No, to answer your question, you're just the right age **now** for square dancing, whatever that age may be.

Question: My husband has never done ballroom dancing and says he'll feel awkward and conspicuous if he square dances.

Answer: Nonsense! Although you may have to do the "encouraging" the first time or two, watch out. Experience has proven that the man in the family is the one who really gets bitten by the square dance bug. Perhaps this is because men don't look upon square dancing as a dance, but rather as a

sport. Actually, that's what Sports Illustrated calls it — a SPORT, not a dance.

Question: How much time is involved in square dancing?

Answer: That's pretty much up to you. You may decide that you want to squeeze square dancing into an already busy schedule. Or, you may want to be like some of your friends who belong to several square dance clubs. You should, if possible, at least in the beginning, count on a minimum of once a week while you are learning to square dance.

Question: How does one learn?

Answer: It used to be that you would learn all that there was to know about square dancing in the first 15 minutes and then just dance the rest of the evening along with everybody else. That was before square dancing became the fascinating, challenging pastime that it is today. Now a new dancer joins a "learners club" and, under the direction of his caller/teacher, meets once a week having fun as he learns. In the first ten weeks he is taught the 50 basic movements that he'll use from that point on. It's certainly possible to learn more, for there is a world of fun in prospect. But the initial ten weeks will prove to you that you **can** become quite adept.

Question: How much does it cost to square dance?

Answer: Attending a square dance is, at most, less expensive by far than a night out at the movies; far less, indeed for **one couple** to enjoy than for **one person** to pay for one round of golf. Altho' the costs vary, an evening of dancing lasting from two to three hours, sometimes even including cof-

fee and refreshments, will cost around \$1.00 per person (more or less). Add to this the great value that here is a sport enjoyed by husband and wife TOGETHER.

Question: What equipment do we have to buy?

Answer: Nothing. That is if the lady has a

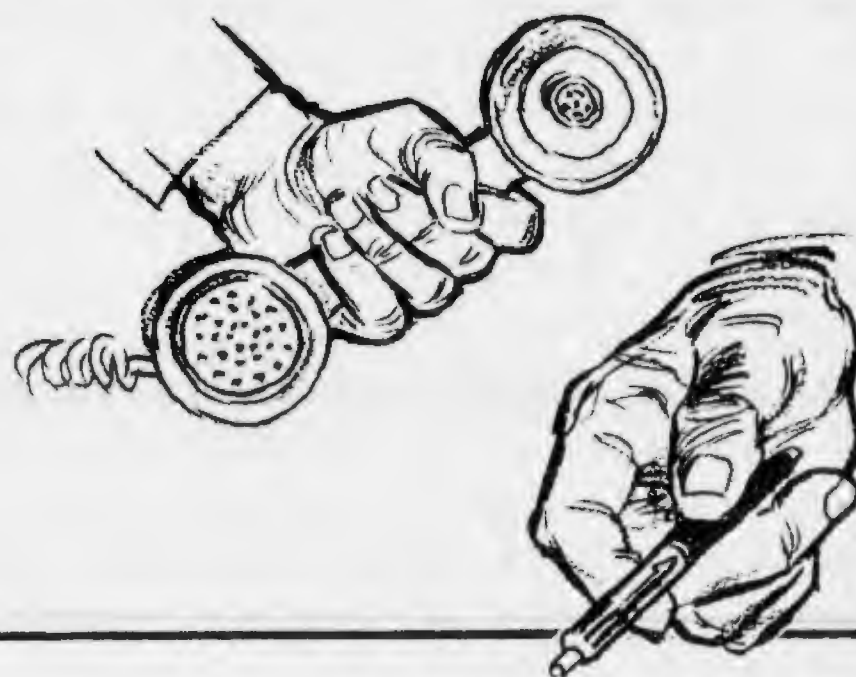
comfortably fitting, full-skirted dress and low-heeled, leather-soled shoes and the man has a pair of slacks and a long sleeved sport shirt. That's how you begin. Of course, as you learn to dance it's fun to dress up a bit more. Unlike golf, however, where there is the expense of clubs, etc. or in bowling with special shoes, bowling ball, etc., there is nothing like that involved in square dancing.

TODAY'S SQUARE DANCING IN A CAPSULE

- You dance in squares of eight dancers (4 men and 4 ladies).
- The space required for one square to dance comfortably is in the neighborhood of 144 square feet.
- You also dance in circles and in lines but it's still part of Square Dancing.
- As a rule you dance a **tip** lasting around 15 minutes and then rest a bit.
- While learning to square dance you become familiar with the Basic Language. From that time on, you simply follow the calls or directions of the person up at the front of the hall. He's the **caller** and you'll find that he's a very important contribution to your square dancing pleasure.
- So you see, there's really nothing too complicated about all of this. **Now is a good time to consider square dancing as a fun-hobby for you.**

HOW TO GET STARTED

Classes start at different times during the year and if you'd be interested in being notified when the next series is ready to begin just call or write the square dance "contact" listed below. Don't wait — you'll be surprised how much enjoyment is in store for you!



YOUR SQUARE DANCE "CONTACT":

THE DANCER'S

WALKTHRU

Sets in Order

A COME-AS-YOU-ARE PARTY

LAST YEAR THE SWINGING SQUARES of Cheltenham, England, hosted a party with a special Come-As-You-Are theme. Their method of handling the event could be enjoyed by other groups.

A committee in charge of the dance personally handed invitations to club members and guests. Not only did the invitation list the normal information such as date, time, location, etc., but it also contained the following note:

"The committee member who gave you this notice will be busy writing as you read. He will, in fact, be noting just what you are wearing at this moment and will give you a copy of his findings to remind you what to wear on October 14th..."

This is a clever method of reducing the possibility of dancers ignoring the theme and not wearing the same clothing to the dance as they have on at the moment of receiving the invitation.

Another feature of the party was dance cards which were given to each person as he arrived. The inside pages listed 12 tips to be enjoyed during the evening. Odd-numbered tips were left blank for persons to square-up as they desired. Alternate even-numbered tips indicated a square and a position in which the person should dance. One even-numbered tip was marked "F" which gave the dancer his choice of dancing in an unfilled spot on the floor, making up a square with other "Fs" or taking a break.

TIP	SQUARE	POSN	PARTNER	CORNER
1				
2	3	1		
3				
4	7	4		
5				
6	1	3		
7				
8	F			
9				
10	5	2		
11				
12	2	4		

SWINGING SQUARES
OF
CHELTENHAM

COME AS YOU ARE

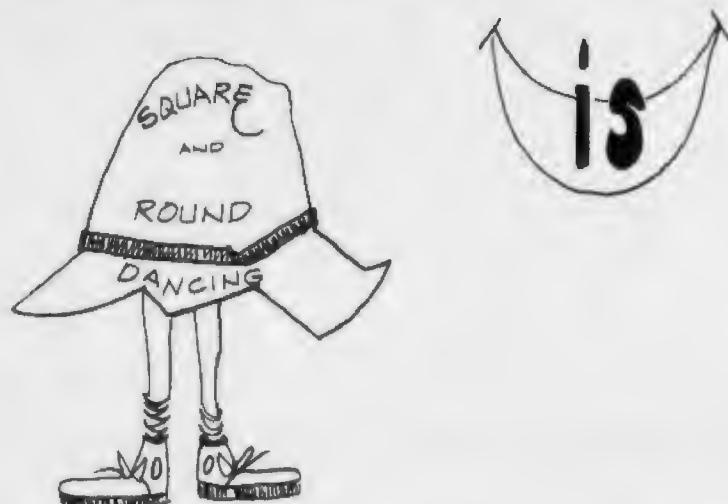
DANCE CARD

'Cutie Pie'

Space was provided on the dance cards for people to fill in the names of their partner and corner for each tip. A nice souvenir of the evening.

ADVERTISING

HAPPINESS



Mr. Webster says that advertising is "the action of calling something to the attention of the public", and who is not aware of the impact advertising has?

Never be stereotyped in advertising. Being different, catching the public's attention, is often the secret to success.

A year ago Oregon square dancers presented a most unusual and delightful campaign to advertise their State Festival. They started with the theme: "Happiness is — 11th Annual Oregon Festival." An illustrator designed posters for the event and used marvelous, wacky hats as a trademark of the Festival.

The Publicity Committee picked up the idea and made gigantic replicas of the hats and paraded them at special dances prior to the Festival. The hats were also used several times at the Festival itself.

Dare to be different and don't always rely on the easy or familiar, but stay within the realm of good taste and good judgment. This approach to advertising and publicity pays off.



Interesting "legs" model the hats advertising the Festival. Special "Characters" decorate the letterheads designed for the Festival.

IDEA FOR A TABLE DECORATION

With summer now in full swing but soon to be just a happy memory, why not ask your club members each to bring a few shells or rocks they may have collected and display these during the evening? Provide a table out of the way of the dancing upon which the items may be displayed. This makes an interesting conversation-piece as well as an attractive decoration during the evening. Be sure that each person marks his own possessions with his name for easy identification at the end of the dance.

DO YOU JUST BELONG?

Al Sharpton of Pasadena, Texas, calls our attention to the following poem which, although it has been presented before, is appropriate for all square dancers to re-read and re-evaluate occasionally. The author is unknown.

*Are you an active member,
The kind that would be missed;
Or are you just contented
That your name is on the list?*

*Do you attend the dances
And mingle with the flock;
Or do you meet in private
And criticize and knock?*

*Do you take an active part
To help the dance along;
Or are you satisfied to be
The kind who just belongs?*

*Do you work on committees,
To this there is no trick,
Or leave the work to just a few
And talk about the clique?*

*So come to the dances often
And help with hand and heart;
Don't be just a member
But take an active part.*

*So think it over dance mates,
You know what's right from wrong;
Are you an active member,
Or do you just belong?*

CONSIDERATION COUNTS

Let's never overlook the small items of square dance courtesy. One is the time-honored, familiar phrase, R.S.V.P. Perhaps we're all so well-acquainted with this post-script that we sometimes forget it really is seeking a response.

If you receive an invitation to be a guest at a club, it doesn't really matter whether the invitation is for a special party or just a regular weekly dance, you still owe your hosts the courtesy of a reply as to whether you will be on hand or not. This does not necessarily mean a formal acceptance or declination; a telephone call, a postcard or even an in-person reply may suffice.

The size of the hall may limit the number of dancers and so of necessity the guest list may also be limited. If the club knows who can and who cannot accept, it can proffer additional invitations if space permits.

A club may be planning special refreshments and may need a fairly accurate count of the number of dancers. It may be planning some stunt involving participants and again may need to know approximately how many will be on hand.

Regardless of the host's reason, however, there is one reason from the guest's viewpoint

The WALKTHRU

that should never be overlooked and that is courtesy. So if you are on the receiving end of an invitation, take a moment out to R.S.V.P. You know how important this would be to you if the shoe (or invitation) were on the other foot.

One other item to mention in the same vein is this. When receiving an invitation to attend a dance as a guest, it certainly is not good manners in turn to invite someone else to come along as your guest. This prerogative belongs to the host.

BADGE OF THE MONTH



Disregarding such questions as "Will we have a place to dance?", "Do we have a caller tonight?", a dauntless group in Goose Bay, Labrador, remains an active and enthusiastic square dance club.

Founded in 1961, the appropriately named Goose Steppers flexibly moved from one location to another, grateful for dancing space, and danced to records whenever a caller was not available. Its source of callers depended upon the considerate assignments of either the Royal Canadian or the United States Air Force. On occasion these governments cooperated (even if unknowingly) by stationing a qualified square dance caller in the area.

A lively pair of red and yellow geese steps out on the club's badge and a replica of the emblem is worn by participants in the club's beginner classes.

STYLE LAB

A DRILL IN TIMING



IT HAS OFTEN BEEN STATED that the most complicated movements in square dancing are usually the ones that give us the least trouble. The movements that require little actual effort and energy in learning but a degree of competence when it comes to styling are those that offer the greatest challenge.

Take the simple Waist Swing as an example. How many people are there in square dancing today who can really swing well? There are those who bounce, there are many who are rough, there are those who forget to stay "locked" right-side to right-side and it is unfortunate though understandable under these conditions that some dancers have completely given up the swing. What a pity!

Moving to Music

The secret of a successful swing and the secret of a satisfactory feeling in doing well many of square dancing's most enjoyable movements is "moving to the beat of the music." Watch a person new to square dancing in his first few moments in a learners class. If the caller cues him properly on the last beats of a phrase, he will start his next movement whether a circle to the left or to the right on the first beat of the next measure of the music.

Dancing to the phrase is never more important than in the simple garden-variety of the Grand Square. To do half of the move-

ment as shown in the pictures it takes 16 steps. If the caller allows him to, the competent dancer will start the movement (1) on the first beat of the phrase.

By the third beat the side couples have reached the corner spot in the square and the heads have reached the center. On the fourth beat they turn (2) and are ready (3) for those at the corner to move forward on the next beat while the heads, now in the center, start backwards. On the fifth beat (4) those at the corners move forward and those in the center start back and continue in this direction (5) until on the eighth beat each dancer has turned abruptly, the original sides at the head positions and the original head couples at the sides (6).

For true enjoyment of the dance each phase of the Grand Square starts on the first and fifth beats of the phrase. On the ninth step (7) and the 11th step (8) the dancers are in motion. Again on the 12th beat (9) the dancers make an abrupt turn. Continuing on to the 14th step (10) they finally reach their first goal (11) on the 16th step and are ready now for the remaining 16 steps to reverse the movements just executed.

It might be well to apply to square dancing the old travel slogan "getting there is half the fun" — it's *how* you get there that really counts.





The Dancer Looks at SQUARE DANCING MINORITY REPORT

By Madeline Allen

EVERY TIME I MAKE SOME STRONG STATEMENT as to what I like or don't like in square dancing as it is today, someone tells me that I am not a "typical" square dancer. They say I have been dancing too long (over 20 years), and have done too much analyzing and arguing about square dancing, and have too long a memory, to be typical. So maybe they are right, and maybe there aren't too many of us.

But I still think maybe I represent *some* square dancers — maybe just a small group who have been dancing fairly steadily for ten years or more, who like to read and talk about square dancing and pick squares to pieces, and who are still dancing enough to be familiar with the new stuff as well as remembering the old. Speaking for us, I'd like to mention a few things that I like or don't like, after all these years.

For instance, I find I am a lot more particular, now, about the condition of the floor than I am about the sound. Of course, I'd like to hear easily, and I'll admit that sound is a lot better all over than it was, but if the sound is difficult I can get along by hearing a word or two and guessing the rest. Bad sound no longer spoils a dance for me. But a sticky floor means that I can't really *dance* at all — I have to lift up my feet and march or hop, and I have to give up even the few twirls I ordinarily do. I'd rather have the floor too slick — it may be dangerous, but it isn't nearly as tiring.

In singing calls, I like a tune you can recognize, and I like a figure you have to remember a little. Whenever a caller gets all the way to the tag line before I know what I am dancing, something is lost. Maybe the record should have a really good, easily-remembered intro, or the first break should

give you a clue, if the tune itself does not. I don't even mind if the figure seems to require a little briefing every time it is called, provided it goes smoothly and with a lift after you know it.

Once you are familiar with a good singing call you don't have to wait for the words, which are often a little warped by the tune, but you can dance to the music itself, freely and joyfully. For that reason, I am against hashing singing calls. If you do that, where is your change of pace?

Because in patter calls, on the other hand, I *don't* want to know what is coming next. I don't care whether the call is old or new, but I would like to have it just a little different each time it is called, to keep you listening. The "challenge" I like is made up of tricky changes, or calls that are really directional but make you think fast, or even Oldies to see if you remember them. The "challenge" I *don't* like is when a call is made harder by speeding it up or clipping timing, or when a caller tries to throw the floor by piling commands one on top of the other so fast that you get three or four behind. The latest kind of "challenge" caller I don't like is the guy who simply strings together all the very latest New Basics and Gimmicks, one after another, either to show off his own dancers at the expense of any guests present, or to astonish any visiting callers. So far, no one I know has tried calling the whole evening in a foreign language, but it would accomplish the same thing.

One thing I have never liked is the cute Play Party type of square — "First lady out to the right, and pat him on the head — you did it so well, now do it again!" Thank goodness this type of "fun" seems to have pretty well disappeared. But I do like Mixers — I like the idea of stirring up the floor every once in a while, with "Scoot and Scat", or a "Scatter Promenade". I love doing four-couple figures with two couples, and I enjoy all forms of cutting-in and changing sets — but only when they are skillfully done. A really swinging square dance may be noisy and full of laughter and goofs, but that should not mean that people are not *trying* to do everything that is called as well as the extra stuff they put in themselves. It is fun to dance seven couples in a set, if you can get thru at least the breaks right, and make a stab at the figure.

(Please turn to page 55)

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

California

Square and round dancing were part of the 12th Annual Rodeo in Garberville on July 18-20. Joe Johnston and Sam McCush were the callers; Beryl and Peggy Lewis M.C.'d the round dances.

Labor Day Weekend is the time for the 6th Annual Central Coast Square Affair at the Veterans Memorial Bldg. in San Luis Obispo. Write Knotheads Square Dance Club, P.O. Box 742, San Luis Obispo, Calif. 93401.

The Square Dance Roundup of Southern California is planned for Sept. 6-7 at the Memorial Center in Hawthorne. This event will be hosted by the Teen Square Dance Advisory Board and the Teenage Square Dance Assn. Besides a complete dancing program there will be a Sunday A.M. breakfast. Sponsors are the Hawthorne Recreation Dept. and the Swinging Sweethearts Square Dance Club. Bill Eakin is Chairman.

— *Louis Rumbaugh*

The "innerspring" floor of the Santa Barbara Recreation Center added dancing pleasure for the crowd gathered on June 8 to dance to Bruce Johnson and Lee Helsel. The affair heralded the 12th anniversary of the Left Footers Square Dance Club.

The State Council of Square Dance Associations of California which meets in quarterly sessions at various points in the state was hosted by the Central California Square Dance Assn. of Modesto in May, with President Ed Ames. The next meeting is scheduled for Aug-

ust 9 in Santa Clara and will be hosted by the Santa Clara Valley Assn.

Hawaii

The Kona Huinaha Dancers of Kailua-Kona on the Big Island of Hawaii invite visiting square dancers to dance with them any Monday evening at the Hale Halawai Pavilion. The pavilion is located right next to Kona Inn on Alii Drive, Kailua-Kona. — *Louis Sisino*

North Carolina

The 1st Annual Land of the Sky Festival, sponsored by Asheville Allemanders, will be held in Asheville on August 29-30, at the YWCA and the air-conditioned City Auditorium. Jim Coppinger, Don Williamson and Bill and Edna Anderson are on the staff. Write Williamson at Route 3, Greenville, Tennessee 37743.

— *Earl Rogers*

Dick Jones will be guest caller for the Twin City Twirlers at the Polo Park Community Center in Winston-Salem on August 23.

— *Peggy McBride*

Bill Bryan, who has been calling for about 6 years, graduated a class of 50 couples last May at Hickory. Bryan "commutes" to the Hickory class from his home in Asheville, 100 miles away. The club named themselves Hickory Nut Squares.

Florida

Current officers of the Round Dance Council of Florida are: President, Bill Bliss; Vice-President, Charles Lovelace; Treasurer, Lora Bookmiller and Secretary, Margaret Patane.

August 23 is the date of the Miami Beach Ocean Waves Annual Extravaganza at the Fontainebleau Hotel in Miami Beach. Frank Bedell and Jack Lasry will be the featured callers. Paul Krachmer is president of Ocean Waves.

— *Morey Hertzog*

Georgia

The duPont Operations Recreation Assn. of the Savannah River Plant will host its 5th Annual Square Dance at Bell Audit., in Augusta on November 21. Al "Tex" Brownlee will be the caller. Write S. J. Orsini, SRP duPont ORA, Aiken, S.C. 29801.

— *Dan Martin*

Maryland

The 6th Annual Star Spangled Banner Square Dance Festival will be held in Baltimore on August 21-23 at the Belvedere Hotel. This year's staff is comprised of Curley Custer, Decko Deck, Red Bates and Colin Walton on squares; Joe and Es Turner plus LeRoy and

ROUND THE WORLD of SQUARE DANCING

Anita Stark on rounds. Write Gordon Dring, Box 575 Gunpowder Rd., White Marsh, Md. 21162.

— *Eddie Chmiel*

On November 1 the Wee Bee Square Dance Club is holding its 7th Autumn Whirl at Towsontown Junior High School in Towson. Vaughn Parrish will call the squares; Ginny Carver will cue the rounds.

— *Roger Saltzgaver*

Arizona

The Arizona Autumn Weekend Dancerama is scheduled for October 17-19 at Casa Grande. Beryl Main and Jerry Haag are the callers; the Francisco Grande Hotel is the location. Write "Dancerama", 920 Pike St., Cheyenne, Wyo.

Dave Taylor will be calling on August 7 for the Davis Monthan Promenaders at Davis Monthan AFB, Tucson. Write Norma Walton, 901 S. Marvin Ave., Tucson, Ariz. 85710.

A new club called the Jolly Dancers with Cal Jolly calling, dances every Tuesday at the Old Pueblo Square Dance Assn. Barn in Tucson. Visitors to the city may call 296-9509.

Texas

The Gulf Coast Caller's Co-Op is sponsoring the Square Dance FunStiToot 3 at the Terrace Motor Hotel in Austin on October 11-12. Some 12 callers will be presented. Write the motel at 1201 Congress for direct room reservations, mentioning the name of the event.

— *Lew Torrance*

Michigan

On Sunday afternoon Aug. 31 the Romeo Youth Center is sponsoring a square dance at which dancers may earn their "Peach Badge", the occasion marking the weekend of Romeo's Annual Peach Festival. Lloyd Johnson is host caller, accompanied at the mike by Dick Bayer and Larry Prior. Write Romeo Community Youth & Civic Center, 361 Morton, Romeo, Mich. 48065.

Pairs 'n' Squares of Holt had a special dance on July 9 featuring Ed Fraidenburg.

Ken Anderson called for the Lansing Area Federation's annual Subscription Dance on July 25. Ken Bower will be calling September 10 at the C.W. Otto Junior High in Lansing.

— *Dan Hancock*

Hoedowners Square Dance Club will spon-

sor a Rodeo Square Dance on August 2 at the Miners State Bank Enclosed Parking Lot in Iron River. Bob Holup will be the caller.

— *Morris Holm*

Kansas

October 17-18 are the dates of the Wichita Fall Festival at the new Century II in Convention Hall, Wichita. On Friday night there will be area callers; on Saturday Don Belvin will call. Charlie and Bettye Proctor will be in charge of rounds. Write Jim Hayes, 2718 N. Edwards, Wichita, Kans. 67204.

The Central Kansas Square Dancers Assn. has changed its name to Central Kansas Square Dancers/Area Affiliation. New officers for the coming year are: President, Harry Homan; Vice-President, Ed Giroux; Secretary, Nadine Adamson and Treasurer, Floyd Barclay.

— *Harry Dornberger*

Missouri

The Brush Arbor Square Dance Festival will take place on Oct. 3-4 at the Dance Pavillion, Rockaway Beach, with guest callers from Missouri and Kansas.

— *Mary Andrews*

Indiana

Evansville will have its 13th Annual Square and Round Dance Festival on October 24-26 with Dick Jones and Bob Van Antwerp on the squares; Phil and Norma Roberts on the rounds.

— *Luke Anderson*

Utah

The Heart of Utah Square Dance Club will hold their Annual Jamboree this year at Manti on Aug. 9. Guests are welcome. There will be guest callers both nights. Write Reed Taylor, Ephraim, Utah.

Montana

On Sept. 13 a dance will be held at Ray's Barn in Billings, given by Ray Koch's three clubs; Grand Squares, Ray's Ranglers and Roundettes. The dance will commemorate the 10th anniversary since the barn was built by Ray and Faith Koch who have devoted much time and thought to promoting square dancing in their area. In April Ray fell from a ladder and broke his left hip and heel, immobilizing something of a human dynamo in square dancing. The Kochs, who can be reached at 423 So. 35th St., Billings, Montana, would be pleased to hear from their wide-spread circle of friends on the occasion of the anniversary of their square dance barn which has meant so much to the area.

— *Steve Wigranowsky*

Jack Drowatzky is the new president of the Montana Federation of Folk, Square and Round Dance Clubs. — *"Mel" Hasbrouck*

The new president of the Yellowstone Square Dance Council is Allen McMillen and serving with him will be Vice-President, Al Slater; Secretary, Leo Still and Treasurer, Wil Layman. — *Bob McLean*

Colorado

On Feb. 20, 1962, as the world had its eyes focused on John Glenn in his Friendship 7 Spaceship orbiting the earth, a square dance club was formed in the community of Northglenn, 10 miles north of Denver. It seemed fitting to call the club the Glenn Orbits and the group of 150 dancers recently celebrated their 7th anniversary with the theme, "Friendship 7." — *Claude Potter*

South Dakota

The 16th Annual Black Hills Square Dance Festival was held on July 25-26 in Rapid City, with Johnny LeClair and Don Franklin calling.

Oregon

President of the Capitol Callers Assn. at Salem is Wayne Sparks of West Linn.

— *Esther Wright*

The 10th Annual Reunion of the Sheriffian Squares of Morocco took place at Lincoln City on July 15-17. Wally Wallway was chairman.

Japan

The 17th Annual Yokohama Port Masquerade Parade, commemorating Commodore Perry's opening of Japan to Western trade by his visit in "four black warships" 116 years ago, was held on May 4. The newly-organized Kanagawa Ken (state) Square Dance Council sponsored a float which was followed by 8 squares of dancers from member clubs. Each time the parade halted dancers promenaded into position and started a tip. Council president is Susumu Okoshi. — *Ted Anthony*

Manitoba

The Canadian Province of Manitoba will be celebrating its Centennial in 1970. As a "Prelude to '70" Jack Livingston will call a dance in Winnipeg on Oct. 25 at Weston School. He will also conduct a callers clinic. Write Vern Parliament, 1239 Spruce St., Winnipeg 3, Man., Canada.

Dancing continues each Wednesday evening thru August at the Fairview Hall in St. Catharines.

British Columbia

New officers of the Okanagan Square Dance Assn. are President, Ron Keeley; Vice-Pres., Bruce Fry, and Secy.-Treas., Mary Williams.

Prince Edward Island

On May 23 a group of 38 teenagers held their square dance graduation at the Mount Pleasant Flying Club, marking a first for P.E.I., and became the Woodworth Twirlers Teens. They were taught to square dance by the Chuck Woodworths at the Royal Canadian Legion, Ellerslie.

New Zealand

The Fourth Christchurch Square Dance Convention will be held in Skellerup Hall, Christchurch on Oct. 24-26. — *Art Shepherd*

New York

The Cayuga Cut-Ups held their 3rd Annual Square Dance Weekend on July 19-20 at Owasco Lake in Auburn with Deuce Williams and Joe Reilly calling. — *John Abbott*

The 4th Paradise Weekend is planned for Oct. 31-Nov. 2 at Mohawk Mountain House, New Paltz, N.Y. Write J. Salisbury, 1248 Lakeshore Dr., Massapequa, N.Y.

England

Dancers are invited to attend the 3rd Annual Birthday Jamboree of Buttons and Bows Square Dance Club on August 9 at the High School Auditorium, RAF Lakenheath, England. Included in the list of featured callers will be Malcolm Davis and Milton Sykes.

— *D. Thomason*

Maine

Lords and Ladies Square Dance Club of Sangerville plan theme dances along with their regular get-togethers. On Aug. 23 they will have an outdoor dance; on Oct. 11 they plan a Harvest Auction; on Nov. 22 a Thanksgiving Dance; on Dec. 13 an Amateur Caller Dance.

— *Brenda Herring*

Massachusetts

Silver Wing Stompers recently elected the following people to serve as officers for the next 6 months: Tex Barber, David Pearson, Don Bradford, Jerry Trehey. Duffy Dauphinais is caller.

New Jersey

A switch! The new class at the Hayloft in Asbury Park had a party dance and invited the "old-timers", members of the Cali-Hoe Club. Guest callers at the Hayloft in August will be Jim Cargill on Aug. 9; Buzz Chapman on Aug. 16; Buck Fish on Aug. 23.

Let Your Square Dance Clothier Help You

Dress for the Dance



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624 West Main, Alhambra, California 91801

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1230½ Westlake Ave. No., Seattle, Wash. 98109

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R.D. #1, Box C-311 Lock Haven, Pa. 17745

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12146 California Street, Yucaipa, Calif. 92399

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THE DANCERS CORNER
2228 Wealthy SE, Grand Rapids, Mich. 49506

DART WESTERN SHOPPE
1299 Goodyear Blvd., Akron, Ohio 44305

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DOS-A-DOS
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317 Peninsula Drive, Erie, Pa. 16505

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1553 Western Ave., Toledo, Ohio 43609

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GILBERT'S MEXICAN SHOP
15 East Market Street, Akron, Ohio 44308

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15113 Stanwood St. S.W., Dalton, Ohio 44618

IRONDA SQUARE DANCE SHOPPE
759 Washington Ave., Rochester, N. Y. 14617

McCULLOCH COSTUME & DANCE OUTFITTERS
1195 Dundas St., London, Ontario, Canada

NICK'S WESTERN SHOP
245 E. Market St., Kingsport, Tenn. 37660

PATIO SQUARE
819 E. Pacific Coast Hwy, Long Beach, Calif. 90806

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VIVIAN PORTER'S WESTERN WEAR
1320 E. Highland Ave., San Bernardino, Calif. 92404

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3600—33rd Avenue, Sacramento, Calif. 95824

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4029 Holt Blvd., Montclair, Calif. 91763

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SQUARE DANCE CORNER
2435 N. Dixie Hwy., Wilton Manor, Fla. 33305

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182-A-9 Wylie Ridge Rd., Rt. 1, Weirton, W. Va. 26062

SQUARE TOGS
11757 Hwy. 42, Sharonville, Ohio 45241

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TOWN AND COUNTRY SQUARE DANCE FASHIONS
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Sets in Order

MAGAZINE
MAY BE PURCHASED
AT THESE STORES

STORES handling square dance clothing are invited to write
Sets in Order for information regarding a listing on this page.



Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

August, 1969

HOW LONG HAS IT BEEN since you square danced in Canada? This month we travel to the province of British Columbia and visit the home clubs in Vancouver of our feature caller, John Winton. Remember, in this feature, the dances are not necessarily original with the spotlighted caller. They are, however, patter calls he enjoys calling.

Heads star thru
Pass thru
Swing thru
Girls circulate
Swing thru
Boys circulate
*Swing thru
Girls circulate
Boys trade
Turn thru
Left allemande
or
*Girls run
Bend the line
Star thru
Frontier whirl
Left allemande
or
*Girls trade
Girls run
Wheel and deal
Box the gnat
Right and left thru
Dive thru
Square thru three quarters
Left allemande

Side ladies chain right
Heads square thru
Swing thru
Girls circulate
Boys trade
Spin the top
Right and left thru
Cross trail
Left allemande

Side ladies chain
Heads half square thru
Swing thru
Girls circulate
Boys trade
Spin the top don't stop
Slide thru
Left allemande

Heads swing thru
Star thru
Frontier whirl
Pass thru
Swing thru
Star thru
Frontier whirl
Cross trail to a
Left allemande

Four ladies chain three quarters
Sides swing thru
Star thru
Frontier whirl
Pass thru
Swing thru
Star thru
Frontier whirl
Slide thru
Left allemande

Heads swing thru
Boys trade
Boys run
Wheel and deal
Star thru
Pass thru
Swing thru
Boys trade
Boys run
Wheel and deal
Star thru
Cross trail thru
Left allemande

Side ladies chain right
Side ladies chain across
Heads right and left thru
Star thru
Pass thru
Star thru
Ladies chain
Dixie style to an ocean wave
Left swing thru
Boys circulate
Girls trade
Left allemande

Side ladies chain
Four ladies whirlaway a half sashay
New side ladies chain right
Heads right circle to a line
Two ladies chain dixie style
Boys trade
Boys run
Bend the line
Slide thru
Left allemande

Heads pass thru around one (line of four)
 Pass thru
 Wheel and deal
 Girls pass thru
 All pass thru
 Boys pass thru
 Girls turn back
 All pass thru
 Girls pass thru
 Boys turn back
 All pass thru
 Boys pass thru
 Girls turn back
 Left allemande

**JOHN
WINTON**



A schoolteacher by profession, John has been calling square dances for more than 14 years in the Vancouver area. Our first recollections of him go back to special Totemland Institutes held on the campus of the University in Vancouver. Over the years John has contributed much to square dancing in the area and has provided square dancing enjoyment for hundreds of dancers, not only at home, but in the State of Washington and in other cities across Canada. He says of the calls included here this month, "...over the past 14 years I have had the pleasure of organizing special dances for one of our local Community Centres, featuring such well known callers as Arnie Kronenberger, Lee Helsel, Joe Lewis, Bob Van Antwerp, Bruce Johnson, Earl Johnston, Tom Cavanagh, Earle Park, Frank Lane, Ernie Kinney and Vaughn Parrish. Most of the calls included here are from these callers. I consider them to be the best of my collection because they tend to keep everyone working and they flow." Like John, his wife Sylvia is a square dance enthusiast to the last degree. Seldom will you find them at home on any weekend when there is a square dance festival within a several-hundred-mile range.

Heads swing star thru
 Frontier whirl
 Pass thru
 Spin chain thru
 Swing thru
 Right and left thru
 Dive thru
 Square thru three quarters
 Left allemande

Side ladies chain
 Heads square thru
 Spin chain thru
 Girls double circulate
 *Swing thru
 Right and left thru
 Square thru three quarters
 Left allemande

or
 *Boys run
 Wheel and deal
 Dive thru
 Square thru three quarters
 Left allemande

Heads square thru three quarters
 Around one
 Star thru dixie style
 Girls run
 Girls trade
 Cast off three quarters
 Star thru
 Pass thru
 Star thru dixie style
 Girls run
 Girls trade
 Cast off three quarters
 Star thru
 Dive thru
 Pass thru
 Left allemande

OUT OF ORDER

By Darryl Bowen, Rockford, Illinois

Four ladies chain three quarters
 Couples two and three right and left thru
 Heads right and left thru
 Side ladies chain
 New number one couple
 Face the corner box the gnat
 Square the set just like that
 Heads right and left thru (who turns who)?
 Same two pass thru
 Separate around one to a line of
 Boys and a line of girls
 Pass thru bend the line
 Pass thru wheel and deal
 Centers square thru three quarters
 Left allemande

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Bob Page	Square Dance Editor
Ken Collins	Final Checkoff

DO A REVERSE

(Fun Gimmick)

By Ed Slote, Redding, California

Heads left square thru eight hands
Sides divide and star thru
Sides reverse commands
Allemande left

Note — In reverse commands you simply do in reverse what you have just done in regular call.

DAWSON'S FILIBUSTER

By Bob Dawson, Sarasota, Florida

Sides right and left thru
Heads promenade half
Heads square thru
Split the sides around one to a line
Forward and back
*Do the filibuster
Ends pass thru on to the next and star thru
Centers circle half and Frontier whirl
Centers in cast off three quarters
Ends pass thru on to the next and star thru
Centers circle half and Frontier whirl
Split the outside around one to a line
Ends pass thru on to the next and star thru
Centers circle half and Frontier whirl
Centers in cast off three quarters
Ends pass thru on to the next and star thru
Centers circle half and Frontier whirl
Left allemande

*A great deal of fun is added to this routine by having the dancers do it by memory without calls. Explain to the dancers beforehand that they will go forward and back in lines of four the first time only. After the call "do the filibuster" the action continues without a stop until the left allemande.

BIG SIX AND EIGHT

By Bill Armstrong, Los Angeles, California

Sides right and left thru
Head ladies chain three quarters 'round
Side men turn 'em with an arm around
Roll away with a half sashay
Go forward six and back
Pass thru U turn back
Lonesome gents slide thru
Step to the sides circle up four
Head men break two lines of four
Forward eight and back
Square thru four hands 'round
You know why right to Mother pull her by
Allemande left

Here are a couple Thor Sigurdson of Emerson, Manitoba, Canada calls "Round 'n Round"

Heads lead to the right circle to a line
Got a line of four up to the middle and back
Pass thru and round off
All eight U turn back and centers in
Round off and all eight U turn back
Centers in and cast off three quarters
Got a line of four
Cross trail to the corner
Left allemande

Two and four right and left thru
Heads to the right circle to a line
Got a line of four
Go up to the middle and back
Pass thru and round off
Double pass thru
First two go left
Next two go right
Pass thru and round off
Girls pass thru and star thru
Check your lines
Wheel and deal to face those two
Dive thru pass thru
Circle four head men break to a line
Cross trail
Left allemande

WHAT WHAT

By Jeanne Moody, Salinas, California

Head ladies chain to the right
New side ladies chain
Roll this girl with a half sashay
Join hands and circle left
Four girls to the middle and back
Now pass thru and go 'round one
Into the middle and pass thru
Go around one hook on the end
Make a line of four
All pass thru and bend the line
All pass thru and
Original heads U turn back
Everybody left allemande

SINGING CALL *

DEAR WORLD

By Earl Johnston, Vernon, Connecticut

Record: Grenn #12112, Flip Instrumental with Earl Johnston

OPENER, MIDDLE BREAK, ENDING

Allemande that corner, Do sa your own
Join your hands circle left around you roam
Left allemande and then you weave the ring
Weave in and out around until you meet again
You turn her by the right girls promenade inside
One time around you come on home
Swing and then
You promenade her go walkin' round the room
And be a Dear World and get well soon

Tag on Ending:

Be a Dear World, Be a Dear World,
Be a Dear World and get well soon

FIGURE

The head two couples square thru,
Four hands around you go
Now with the corner do sa do around you know
Swing thru, boys trade and then
Box the gnat change hands left allemande
Do sa your honey that corner lady swing
Swing that lady, promenade the ring
**We'll bring you roses and

Get you back in tune

So be a Dear World and get well soon

Alternate line —

We want you dancing tomorrow afternoon,
So be a Dear World and get well soon

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides,
Ending.

ROUND DANCES

TUXEDO BLUES — Hi-Hat 862

Music: Dick Cary — Guitars, Piano, Clarinet, Drums, Bass

Choreographers: Jess and May Sasseen

Comment: A very easy sixteen measure two-step routine to some swinging blues music with a "country" flavor.

INTRODUCTION

BUTTERFLY Wait three slow "pick-up" notes (No Action)

DANCE

- 1-4 **Face to Face Two-Step; Back to Back Two-Step** end in OPEN facing LOD; **Fwd, Close, Back, —; Back, Close, Fwd** end in BUTTERFLY M facing WALL, —;
- 5-8 **Face to Face Two-Step; Back to Back Two-Step** end in SEMI-CLOSED facing LOD; **Rock Fwd, Rec/1/2 R Turn** end in L OPEN facing RLOD, **Rock Fwd, Rec/1/2 R Turn** end in SEMI-CLOSED facing LOD; **Walk Fwd, —, Face** to CLOSED M facing WALL, —;
- 9-12 **Side, Close, Fwd, —; Side, Close, Thru, —; Side, Behind, Side, Behind; Side, Close, Thru** to L OPEN facing RLOD, —;
- 13-16 **Fwd, Close, Back, —; Face** to CLOSED M facing WALL, —, **Cross Thru, —; Side, Behind, Side, Front; Pivot, —, 2** to BUTTERFLY M facing WALL, —;

SEQUENCE: Dance goes thru three times plus Ending.

Ending:

- 1-2 **Side, Close, Side, Close; (Twirl, 2) In Place, 2, Apart, Point.**

HOLIDAY IN VIENNA — Hi-Hat 862

Music: Frank Sterling — Violins, Saxophones, Clarinets, Flutes, Piano, Harpsichord, Trumpet, Drums, Bass

Choreographers: Bill and Dorothy Britton

Comment: Excellent music and a Viennese waltz routine that is not difficult but probably not for the newer dancer. Eight measures repeat.

INTRODUCTION

- 1-8 CLOSED M face LOD **Wait; Wait; Wait; Wait; Fwd, Touch, —; Back, Touch, —; Fwd, Touch, —; Back, Touch, —;**

DANCE

- 1-4 **(L) Waltz Turn; (L) Waltz Turn; (L) Waltz Turn; (L) Waltz Turn** end M facing LOD;
- 5-8 **Step Swd, Touch, —; Step Swd, —, Close; (W Arnd, 2, 3) Hook Pivot Turn** to SEMI-CLOSED, **2, 3; (On Arnd, 5, —) 4, 5** to CLOSED M face LOD, —;
- 9-12 Repeat action meas. 1-4:
- 13-16 Repeat action meas. 5-8:
- 17-20 **(L) Waltz Turn; (L) Waltz Turn** end M facing LOD; **(Rev Twirl) Fwd Waltz; (Turn L end facing WALL in L OPEN, Touch, —) Turn R, Touch, —;**
- 21-24 **(Spot Turn R, 2, 3 end facing LOD in SKATERS) Turn 1/4 L, 2, 3; Wheel R, 2, 3; Wheel on Arnd, 5, 6 end facing COH; (3/4 R Spot Turn, 2, 3 end facing**

RLOD in CLOSED) **1/4 R Turn, 2, 3 end facing LOD in CLOSED;**

- 25-28 **Fwd, Touch, —; (Step Back, Point, —to SEMI-CLOSED) Turn L Step Back** end facing RLOD, **Point, —; (Back, 2, 3) Back, 1/2 R Turn** to end facing LOD in CLOSED, **Fwd; Fwd, Touch, —;**

- 29-32 **Fwd Waltz; (R) Waltz Turn; (R) Waltz Turn** end M facing LOD; **Fwd Waltz;**

SEQUENCE: Dance goes thru three times. Twirl and Ack.

ONE OF THOSE SONGS — MacGregor 5006

Music: Frank Messina — Piano, Accordion, Drums, Bass, Banjo

Choreographers: Irv and Betty Easterday

Comment: Lively music and an easy, three times thru two-step. No sections are repeated.

INTRODUCTION

- 1-2 SEMI-CLOSED **Wait; —, Step, Step, Touch;**

DANCE

- 1-4 **Fwd Two-Step/Fwd Two-Step** end M facing WALL BUTTERFLY; **Side, Behind, Side, Front; Balance L Two-Step/Balance R Two-Step; Roll (LOD), 2, 3, 4** end M facing DIAG WALL LOOSE BUTTERFLY BANJO;
- 5-8 **(W Under Two-Step/Arnd Two-Step** end facing RLOD) **Fwd Two-Step/Turn R Two-Step** end facing RLOD and on OUTSIDE M's R and W's L HANDS JOINED; **(W Fwd Two-Step/Turn L Two-Step** end facing LOD) **M Under Two-Step/Arnd Two-Step** end facing LOD OPEN; **Side, Behind, Side, Touch; Side, Behind, Side, Touch** CLOSED M facing WALL;
- 9-12 **Turn Two-Step/Turn Two-Step; Turn Two-Step/Turn Two-Step** end facing LOD in HALF OPEN; **Walk Fwd, 2, 3, Swing; Back Up, 2, 3, Touch** to SEMI-CLOSED;
- 13-16 **Fwd Two-Step/Fwd Two-Step; Fwd Two-Step/Fwd Two-Step** end M facing WALL in LOOSE-CLOSED; **Side, Behind, Side, Front; (2 R F) Couple Pivot, 2, 3, 4** end facing LOD in SEMI-CLOSED;

SEQUENCE: Dance goes thru three times plus Ending.

Ending:

- 1-2 **Fwd Two-Step/Fwd Two-Step; (Twirl) Fwd, 2, Apart, Point.**

IT HAD TO BE YOU — MacGregor 5006

Music: Frank Messina — Piano, Trumpet, Accordion, Drums, Bass, Clarinet

Choreographers: Frank and Phyl Lehnert

Comment: Good danceable music and a very easy two-step routine. Half the dance is repeated.

INTRODUCTION

- 1-4 OPEN FACING **Wait; Wait; Apart, —, Point, —; Together** to SEMI-CLOSED, —, **Touch, —;**

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step** end M face WALL in CLOSED; **Side, Close, Fwd, —; Side, Close, Back, —;**
- 5-8 **(Twirl) Side, Close, Side, Touch; (Rev Twirl) Side, Close, Side, Touch** to CLOSED;

ELLIOTT'S CORNER

ONE OF GEORGE ELLIOTT'S PRIME TALENTS is to recognize those combinations of movements that tend to give dancers the greatest trouble. This month he has pulled from his little black book a particularly pertinent example. As he heads it, "Let's not forget U — Turn Back after a Cross Trail." The danger spot here for the new dancer is to start the Cross Trail and then instead of simply following through to completion make a mistake of stopping and turning in reverse. In some areas the term "Trail Thru" is used instead of "Cross Trail" when two couples pass thru first and then cross. The term "Cross Trail" is used by them when no Pass Thru is used. However, in the Basic Movement Handbook, Sets in Order joins other areas by combining these movements into "Cross Trail" (using a Pass Thru when applicable) and depending upon good, clear, descriptive language for the next call. Once the principle has been established the dancer will find these drills particularly helpful.

One and three go forward and back
Same four cross trail and U turn back
Swing the opposite lady 'round and 'round
Face the nearest side when you come down
Box the gnat across from you
Inside four split two and cross trail
Around one to an eight hand ring
Circle left with the dear little thing
Circle left on the same old track
Girls go forward and then come back
Same four cross trail and separate
Go around one and back to the middle
Then turn back find old partner
Swing and whirl then
Allemande left the corner girl
Partners all a right and left grand

One and three go forward and back
Same four a right and left thru
Turn 'em twice don't take all night
Same two couples out to the right circle four
Head gents break and make that line
Forward eight and back in time
With the opposite two
Cross trail and U turn back
With the opposite two circle four
Half way 'round and a quarter more
Inside arch and outside under
Circle up four in middle of the floor
Half way 'round and a quarter more
Now pass thru and
Separate go 'round just one
Into the middle and pass thru
Find old corner a left allemande
Partners all a right and left grand

Four ladies chain
One and three go forward and back
Now cross trail and U turn back
Swing the opposite lady 'round and 'round
Face the sides when you come down
Split that two and separate go 'round one
Come down the center cross trail once more
Go 'round one and line up four
Forward eight and back away
Now whirlaway a half sashay
Now pass thru and join your hands
Arch in the middle and the ends turn in
Circle up four in middle of the floor
One full turn and don't get sore
Now pass thru
Swing the one that's facing you
Put her on the right and promenade
Don't slow down
One and three you wheel around
Cross trail to a left allemande
Partners all a right and left grand

One and three a half sashay
Go up to the middle and back that way
Box the gnat across from you
Face her cross trail and U turn back
Pass thru separate go 'round one
Into the middle right and left thru
A full turn around to the outside two
Do a right and left thru
Inside arch and outside under
Box the gnat across from you
Face and then square thru
Three quarters 'round
When you come down do a half sashay
Corners left allemande
Partners all a right and left grand

One and three go forward and back
Go out to the right and circle four
Head gents break and make that line
Forward eight and back in time
The right one high next one low
Twirl the ends and let them go
New side couples go forward and back
Now cross trail and U turn back and
Cross trail separate go 'round one
Line up four
Forward eight and back once more
The right hand high and the left one low
Twirl the ends and let 'em go
New head couples go forward and back
Now cross trail and U turn back
Now cross trail and separate go 'round one
Line up four
Forward eight and back once more
Right hand high and left one low
Twirl the ends and let 'em go
The four men go forward and back
Then star by the right on the inside track
A right hand star to your corners all
For a left allemande
Partners all a right and left grand

Here are a couple using Square Thru which were sent in by Douglas L. Iford, Gulfport, Mississippi

SQUARE THRU #1

Heads square thru
Square thru the outside two
Bend the line
Square thru
Centers square thru three quarters
Centers in
Centers trade
Left allemande

SQUARE THRU #2

Heads square thru
Square thru the outside two
On to the next
Square thru
Centers square thru
Separate around one
Face this two
Left allemande

CENTERS TRADE

By Ed Fraidenburg, Flint, Michigan

Sides right and left thru
All four ladies chain
One and three a half sashay
Do sa do around that way
The ends trade and swing thru
Pass thru separate go 'round one
In the middle pass thru
Do sa do the outside two
Make ocean waves and the centers trade
Spin the top pass thru now
Wheel and deal double pass thru
First couple left and the next right
Do sa do to an ocean wave
The ends trade double swing thru
Now pass thru wheel and deal
And substitute
Those in the middle swing thru
Centers trade ends trade
Swing thru and pass thru
Left allemande

Carl and Fred (The Hootin' Two), Miami, Florida call the four dances below, "We're From Dixie". Each dance has a Dixie Grand figure in it.

Four ladies chain
Sides promenade halfway then
Lead to the right circle four
Sides break to a line slide thru
Go dixie grand right left right
Left allemande

One and three star thru
Double pass thru
Centers in cast off three quarters
Star thru go
Dixie grand right left right
Left allemande

Four ladies chain
Allemande left go allemande thar
Shoot that star full around
Dixie grand right left right
Left allemande

One and three star thru
Frontier whirl circle four
Heads break to a line
Pass thru wheel and deal
Dixie grand right left right
Left allemande

SINGING CALL *

SMALL TOWN

By Bill Snailum, Santa Ana, California

Record: Windsor #4918, Flip Instrumental with
Bob Van Antwerp, Long Beach, Calif.

FIGURE

Docey 'round that corner girl
See saw 'round your own
The boys star right
Allemande left your corner
Walk on by your own and
Turn the right hand lady right, Partner left
Men star by the right around the ring now
To the corner girl you go left allemande
Do sa do
Heads get set to go — square thru
Four hands inside you do
Spin chain thru, that's what they do in a
Small town, spin chain thru
Ladies work across and the ladies work back
Boys circulate, girls circulate, eight circulate
Swing the corner girl and then
Left allemande come back and promenade
Promenade the ring go walking 'round the square
Eight to the middle — Eight fall back
SEQUENCE: Twice for heads, Twice for sides

SINGING CALL *

AMERICAN BOYS

By Dan Schmelzer, Torrance, California

Record: Hi-Hat #379, Flip Instrumental with
Dan Schmelzer

OPENER, MIDDLE BREAK, CLOSER

Allemande left, walk on by your lady
Right hand turn around the next
Left hand turn your own
Four men star right once around
The ring and then
Allemande left
Weave the town
Weave in and out
Meet and do sa do her
Promenade back to the start
Watch those American boys there honey
Take good care of your heart

FIGURE

Head two ladies chain
Turn the little lady
Roll a half sashay move it up and back
Star thru and then box the gnat
Pull by and swing swing the corner lady
Allemande left promenade to the start
Once those American boys get near you
Take good care of your heart

SEQUENCE: Opener, Figure twice for heads,
Middle Break, Figure twice for sides,
Closer.

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(LETTERS, continued from page 3)

area. We have tried to make it a point to meet all the dancers corresponding with us for dancing in this area at one of the dances. It has been a most rewarding experience and we have thoroughly enjoyed it.

Jane Chmiel
Baltimore, Md.

Dear Editor:

Thank you for all of the services that you have done for square dancing and dancers everywhere. We will be looking forward to writing to you again from another part of the world in the near future as our military orders call for a move.

Charles C. Thompson
Rome, Italy

Dear Editor:

I would like to let you know that I read all your SIO articles and enjoy them. I feel that you have much to offer in your Gold Ribbon Report — all phases. SIO is contributing a major effort in keeping square dancing as it should be — fun and friendly in all levels of dancing, with something to offer to everyone.

SIO also helps spread the word to all coun-

tries. Being a Navy man, my family and I get around quite a bit and it sure does make us feel right at home when we go into a new area and find friendly square dancers. And always I see key leaders depending upon SIO for guidance, news, contacts and many other things. Nothing makes a person away from home feel more at home than walking into a group of square dancers.

Sid Arnold
Londonderry, Northern Ireland



Green-skirted and green-vested square dancers as they appeared on British TV last May. These are the Irish Hoedowners of Londonderry whose caller is Sid Arnold. The club consists of military and civilians and dances weekly at the U.S. Navy Base in Londonderry.

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Dear Editor:

Just a line for our past wooden shoe stompers to let them know the Holland Windmillers is still going. The old crowd here wants to wish our past caller, J. P. Jett, now singing in Panama City (Tyndall AFB) Florida, the best of luck and thank him for all he did while here. J. P. had a frustrating three weeks coaching me before he left, when I decided at the last minute to try calling so the club could keep going.

A few things stuck with me and we grad-

uated 17 dancers last April. Any visitors to Holland are invited to write me before coming or call after arriving.

T/Sgt Neil G. Winslow
 654 USAF Dispensary, Box 557
 APO New York 09292
 (Camp New Amsterdam,
 The Netherlands)

Dear Editor:

We would like the Central Coast Callers Assn. to be the first 100 per cent owners and users of the new Caller-Teacher Manual put

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Cal will call for the Northern New Jersey Square Dance Association on Saturday, November 29, 1969, at the Senior High School Gymnasium in Summit, New Jersey. He has the following dates open in this area: November 26, 27, 28, 30.

Cal will call for the Battle Creek Square and Round Dance Association on Saturday, March 28, 1970, in Battle Creek, Michigan. He has the following dates open in this area: March 25, 26, 27.

Cal will head the staff for the 5th Annual European College of Square and Round Dancing at Chiemsee, Germany from March 30 through April 4, 1970.

Cal will be available for calling in the 50 States after 1 September 1970.

For information write Sharon Golden
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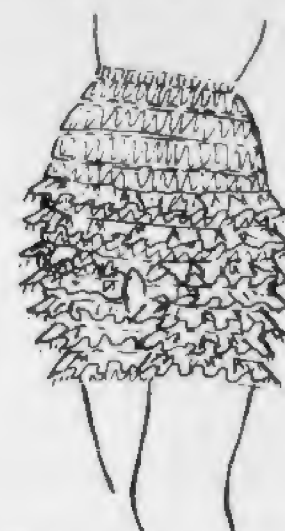
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out by Sets in Order. In studying this new book I can say I am more pleased with its content than ever. How happy something like this would have made us as we started out years ago. I can imagine Jack Hoheisal, Jim York, Ray Shaw and so many others whom we knew and loved complimenting you on this good aid to the whole square dance field.

Gordon Hoyt
Santa Maria, Calif.

Dear Editor:

After having been away from the square

dance world for over five years we couldn't think of a better way to get back in the swing of things than thru Sets in Order . . .

Philip and Ruth Cook
Fountain Valley, Calif.

Dear Editor:

Many thanks for featuring us in your Paging the Round Dancers section; we have had many nice comments from our friends about the article.

We do feel that you run a tremendous magazine. We can never figure out how you man-



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age to come up with so many ideas so regularly that it keeps the magazine from getting "stale." It is doing an excellent job among square and round dancers.

Jack and Margery Vanstone
Islington, Ont., Canada

Dear Editor:

While purchasing a money order for my Sets in Order subscription at our local bank, I thought I would save time if I wrote out the name and address of where I was sending it so the clerk could type the details on the form.

When she returned she nonchalantly asked if I were having trouble with my TV set.

I was puzzled and asked why she wanted to know.

She replied, "Isn't that where you send for one of those books on how to fix it?" — and she pointed to the name, "Sets in Order" on the bank draft!

Don Sherlock
Streetsville, Ont., Canada

Sets in Order has been called many things but to be confused with a TV repair organization is something new! —Editor

TOP



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14122 My Dear/Cheek To Cheek
14121 Dream Of You/Green Green Grass
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- ST 112 — Last Thing On My Mind—Bob Dubree
- ST 111 — Earls Breakdown/Polk County Breakdown Hoedowns

Dear Editor:

We have enjoyed every issue of your magazine for 15 years. It helped us to get to know more about square dancing and the wonderful people who make this hobby possible. Every page is filled with information on the newest calls, records, fashions, and most of all it keeps us in touch with where the month's festivals and dances are. All this is important to be a good square dancer.

I enjoyed reading recently the Caller of the Month section featuring Beryl Main who told

the true story of the great National Convention. We should all be proud to attend the Convention and be part of something wonderful.

Chester and Sarah Null
Jackson, Miss.

ROUNDS OF THE MONTH

In Northern California the Square Dancers' Round of the Month for July and August is Madonna Waltz. The Round Dancers' Round for June was Feelin' and the Challenge Round of the Month for June was Tango Bongo.

Meg Simkins

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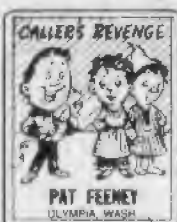


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The CALLER OF THE MONTH



Pete Howard, Summerside P. E. I., Canada

QUITE NEW to the square dance field, Pete Howard started modern square dancing at Marville, France, in 1962 and became interested in calling right away. He started to call in 1963 and has been moving fast ever since.

On coming to Prince Edward Island in 1965 Pete and his wife Dawn found modern square dancing almost unknown, there being only one small club which later closed due to the poor health of the caller.

In January 1966 the Howards started a class which became known as the Lady's Slipper Squares, in Summerside. In July of the same year the Howards and their new graduates hosted the first Square Dance Jamboree on P.E.I. and it was such a notable success it has become an annual event.

Two more classes graduated under Pete's tutelage in 1967 and then there were the people in nearby Kensington who wanted to start a club. He helped them set it up. The following year Pete ran a callers clinic and helped another caller get a club started in Ellerslie, P.E.I.

Even tho' square dancing is still in the very early stages in P.E.I. it would seem that a great deal of what has been accomplished can be credited to the work and enthusiasm put forth by Pete and Dawn Howard.

— A. L. Mills

PEARL K. JONES

Pearl K. Jones, who, with her husband Earl, trailered and square danced almost 100,000 miles in the last nine years or so, passed away in Temple, Texas, on May 10, after a short illness. Her husband writes, "There is nothing like square dancing and traveling to bring two people closer to one another."

QUOTABLE QUOTES

The greatest helper in the world is the one who greets a new dancer with a smile and gives encouragement when things don't go exactly right. Look back at your own days in class. What would have made your class day happier and more fun? If you think of something, try it!

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SINGING CALLS

FOUR WALLS — Bogan 1218

Key: C Tempo: 126 Range: High HC
Caller: Pat Grimes Low LC
Music: Western 2/4 — Guitar, Vibes, Clarinet, Piano, Drums, Bass

Synopsis: (Break) Ladies Chain — four ladies chain — circle — allemande — weave — do sa do — promenade. (Figure) Heads (sides) square thru — right hand star — heads star left — same two right and left thru — dive thru — square thru three quarters — swing corner — promenade.

Comment: Tune is a popular country ballad and the dance is smooth. Word meter needs practice. Rating: ☆☆

TAKE A LOT OF PRIDE — Kalox 1093

Key: C Tempo: 128 Range: High HB
Caller: Harry Lackey Low LB
Music: Western 2/4 — Guitar, Banjo, Vibes, Saxophone, Drums, Bass, Piano

Synopsis: (Break) Circle — allemande — do sa do — men star left — turn thru — allemande — promenade. (Figure) Ladies chain three quarters — ladies chain — heads (sides) square thru — swing thru — boys trade — do sa do — swing — promenade.

Comment: A well played instrumental and a contemporary tune. Dance will take a little practice to call but is well timed and smooth. Rating: ☆☆

LUCKY STARS — Mustang 125

Key: F Tempo: 128 Range: High HB
Caller: Henry Hayes Low LB
Music: Western 2/4 — Vibes, Clarinet, Guitar, Drums, Bass

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

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MODERN RADIO
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1531 Clay Street, Oakland 94612

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★ CANADA

GERRY HAWLEY RECORDS
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THE SQUARE DANCE POST
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★ COLORADO

S. D. RECORD ROUNDUP
8575 W. Colfax, Denver 80215

★ FLORIDA

CROSS TRAIL SQUARE DANCE CENTER
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★ ILLINOIS

ANDY'S RECORD CENTER
1614 N. Pulaski Road, Chicago 60639

DELUXE MUSIC SQUARE DANCE SHOP
4063 Milwaukee, Chicago 60641

★ INDIANA

STEVENS CAMERA SUPPLIES
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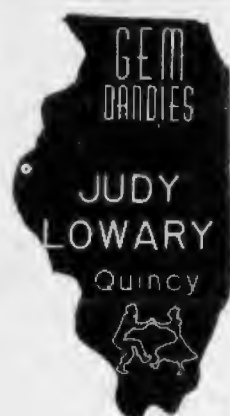
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Synopsis: (Break) Ladies chain — roll promenade — heads wheel — right and left thru — star thru — dive thru — pass thru — star thru — right and left thru — cross trail — allemande — promenade. (Figure) Heads square thru — do sa do — swing thru — spin the top — right and left thru — star thru — dive thru — square thru three quarters — corner swing — promenade.

Comment: Both music and dance are smooth flowing. Call is wordy but well metered and close timed.
Rating: ☆☆☆

CRYING — Rockin "A" 1345

Key: G Tempo: 128 Range: High HD

Caller: Roger Hopper Low LC

Music: Western 2/4 — Guitar, Vibes, Clarinet, Piano, Drums, Bass

Synopsis: (Break) Do sa do corner — see saw partner — circle — allemande — allemande thar — shoot star full around — pull corner by — allemande — promenade. (Figure) Heads (sides) half sashay — star thru — circle four — heads break to a line — star thru — do sa do — swing thru — turn thru — allemande — promenade.

Comment: A smooth instrumental and dance. Routine is standard.
Rating: ☆☆☆

WALKIN' BACK TO BIRMINGHAM—Grenn 12113

Key: F Tempo: 132 Range: High HC

Caller: Ron Schneider Low LB

Music: Western 2/4 — Trumpet, Guitars, Drums, Bass

Synopsis: (Break) Four ladies chain — chain back — rollaway — four men star right — pass partner — allemande — weave — promenade. (Figure) Heads up and back — star thru — pass thru — do sa do — swing thru — boys

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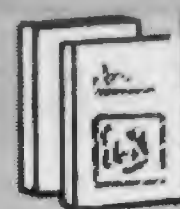
Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from results of that survey as tabulated in mid-July.

SINGING CALLS

Summer Sounds	MacGregor 2051
Reno	Grenn 12110
If They Could See	
Me Now	Wagon Wheel 600
Here's To Me	Wagon Wheel 208
Name of The Game	Blue Star 1848

ROUND DANCES

Candy Kisses	Hi Hat 861
Madonna	Grenn 14117
Green Alligators	Hi Hat 855
Tuxedo Blues	Hi Hat 862
Josephine	Windsor 4737

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315 Main Street, Rochester 48063

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12130 Center Road, Bath 48808

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33305 Grand River, Farmington 48024

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4148 10th Ave. S, Minneapolis 55407

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★ NEW JERSEY

DANCE RECORD CENTER
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BERLINER MUSIC SHOP
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DART WESTERN SHOPPE
1299 Goodyear Blvd., Akron 44305

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10013 N.E. Wasco Ave., Portland 97216

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Comment: A fast moving, well timed contemporary dance. Rating: ☆☆

AMERICAN BOYS — Hi-Hat 379*

Key: C **Tempo:** 126 **Range:** High HC
Caller: Dan Schmelzer **Low LB**

Music: Western 4/4 — Multiple Guitars, Clarinet, Organ, Piano, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: A contemporary "rock" song done in a good driving rhythm. Dance is well timed and moves well. Good music. Rating: ☆☆☆

COUNTRY BOY — Blue Star 1849

Key: E Flat **Tempo:** 124 **Range:** High HC
Caller: Al "Tex" Brownlee **Low LC**

Music: Western 2/4 — Guitar, Vibes, Clarinet, Piano, Drums, Bass

Synopsis: (Break) Ladies chain — chain back — circle — allemande — weave — do sa do — promenade. (Figure) Heads promenade half — right and left thru — rollaway — up and back — star thru — do sa do — square thru three quarters — pull by — swing — promenade.

Comment: A good country tune and a well timed and well metered dance. Rating: ☆☆☆

CINDY LOO — Top 25188

Key: C **Tempo:** 129 **Range:** High HB
Caller: Bob Holup **Low LB**

Music: Western 2/4 — Trumpet, Guitars, Drums, Bass

Synopsis: (Break) Ladies promenade — gents follow, single file promenade — girls back-track — turn thru — allemande — promenade — swing. (Figure) Heads promenade half — right and left thru — square thru — split two around one — line of four up and back — star thru — frontier whirl — corner swing — allemande — promenade — swing.

Comment: A good instrumental, a standard figure, call is wordy but is different. Rating: ☆☆☆

THOSE WERE THE DAYS — Lore 1106*

Key: F **Tempo:** 124 **Range:** High HC
Caller: Harold Bausch **Low LB**



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Synopsis: Complete call printed in Workshop.

Comment: A good instrumental and a popular contemporary tune. The dance is standard and easy to sing. Rating: ☆☆+

WHAM BAM — Swinging Square 2346

Key: C **Tempo:** 126 **Range:** High HA

Caller: Ken Finnerty **Low LC**

Music: Western 2/4 — Piano, Banjo, Vibes, Clarinet, Drums, Bass

Synopsis: (Break) Circle — do sa do corner — partner left — men star right — allemande — weave — do sa do — promenade. (Figure)

Ladies chain three quarters — head ladies chain — heads pass thru — 'round one to the middle — swing thru — turn thru — allemande — do sa do — promenade.

Comment: A novelty tune and the dance has good meter and timing. Rating: ☆☆

SPANISH TWO-STEP SQUARE —

Swinging Square 2347

Key: B Flat **Tempo:** 128 **Range:** High HD

Caller: Cal Brazier **Low LB**

Music: Western 2/4 — Piano, Vibes, Guitar, Banjo, Clarinet, Drums, Bass

Synopsis: (Break) Allemande — do sa do — men star left — star promenade — girls backtrack

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right — allemande — promenade.

Comment: A bouncy tune and a close timed,
standard dance routine. Rating: ☆☆

SMALL TOWN — Windsor 4918*

Key: C **Tempo:** 124 **Range:** High HB
Caller: Bob Van Antwerp **Low LC**
Music: Western 4/4 — Piano, Guitar, Banjo,
Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: A novelty dance with good timing.
Dance will take practice to call. The routine
goes thru four times. Rating: ☆☆☆+

DEAR WORLD — Grenn 12112*

Key: G **Tempo:** 131 **Range:** High HB
Caller: Earl Johnston **Low LB**
Music: Western 2/4 — Trumpet, Guitars, Drums,
Bass

Synopsis: Complete call printed in Workshop.

Comment: A good tune, well played music and
a contemporary dance routine. Rating: ☆☆☆+

SOMEONE TOOK THE SWEETNESS — Kalox 1092

Key: Three **Tempo:** 130 **Range:** High HB
Caller: Gary Shoemake **Low LA**
Music: Western 2/4 — Guitar, Clarinet, Piano,
Drums, Bass, Vibes

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Comment: A good tune and smooth flowing dance routine. Rating: ☆☆☆

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(MINORITY REPORT, continued from page 24)

It adds spice to have the men and women change places, if they can really do each others' parts. But let's learn to walk before we try to run — make sure you can follow the call before you try to be fancy about it.

Then there is the question of the rounds — are there too many? As far as I am concerned, there are too many simple ones, all too much alike, that are danced one or two months and then dropped. The rounds I really like to dance are the ones that took some work, not on remembering routines, but on executing movements and going from one step to another smoothly — waltzes like "Neapolitan" and two-steps like "Siesta". I realize that to learn dances like that under our present system, you would either have to attend a round dance class or go to some of the camps or institutes, because you don't have time in a square dance club to teach them.

But I have a suggestion. Rounds-of-the-Month are so much alike anyhow that we might just settle on one or two simple routines, and then bring in new records for variety. Then we could use our teaching time to teach one Round-of-the-Year, a little at a time. The round dancers could learn all the new ones as they came out, and at the end of the year the best one would be picked for everyone to learn during the following year. That way, square dancers could accumulate a repertoire of dances really worth remembering and forget the rest.

Speaking again as a minority group, compared to square dancers as a whole, I like contras! I only like to dance them with experienced contra dancers, however, who don't have to learn the fundamentals every time

before they can start. The rules for contras are different from the rules for squares, and I don't think the two should be expected to mix, necessarily.

If a club wanted to do a few contras during the evening, instead of a few of the regular rounds, I think it would be fine, provided the caller knows how to call them. I know I wouldn't want to try to promote contras in a square dance club. I'll do them once or twice a year, at institutes where they really do them well, and forget them in between.

One thing more — the longer I dance, the less I feel that mere crowds mean success. If your club has enough dancers to pay the caller and the rent, and a little left over for coffee, and still has room to dance, I consider that you have it made. For that reason, I think, more and more clubs are limiting attendance on Party Nights by advance ticket sales — not with the idea of keeping anyone out, but in order to have some sort of control over the number of people who might suddenly decide to come that night.

If you have a good caller and a good floor and are all set for a fine evening, it is a little disconcerting to find that you can hardly squeeze onto the floor to dance, or move when you get there. I guess that is just one more thing we "experienced" dancers would really like to have — room to dance without black-and-blue spots.

THIS WE LIKE

Noted in the Roundup, publication of the Square Dance Federation of Minnesota, was a picture of a hallful of happy-looking dancers and, on the wall, a big sign reading, "THANK YOU FOR COMING."

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IN DEFENSE OF POLITICIANS

We hear a lot of remarks about the politics of square dancing. I would like to say a few things in defense of some of our politicians. This square dance thing didn't just happen, you know; there had to be a little thought and planning right from the start...

Now these people who do the planning are the politicians! They are the people who try to iron out the difficulties and problems that arise...

Now the callers, publications and round

dance teachers organizations have been invited to sit in on the State Council of Square Dance Associations to help this group do more planning... Anyway it looks like there will be a lot more planning meetings, politicking in the future which in turn (we hope) will make the square dance picture better and more enjoyable... So you see, perhaps this politicking isn't really such a bad thing after all.

—Jack Osborne

in Central Coast Chatter (California)

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—Chris Vear in *EAASDC Newsletter, Europe*

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Keep your club united; it's no trick. Love everybody; don't form a clique. —J. Young.

INSTRUCTING BASIC ROUNDS

What do... new dancers have a right to expect from round dance instructors? Certainly they should expect more than just a walk through routines as the routine is not an end in itself. What the dancer should expect and what he must be taught is to learn to dance. The primary purpose of the basic class instructor is to teach people to move gracefully and in rhythm with the music and to execute the basic movements properly.

—Dorothy and Bill Britton in *The Roundup*

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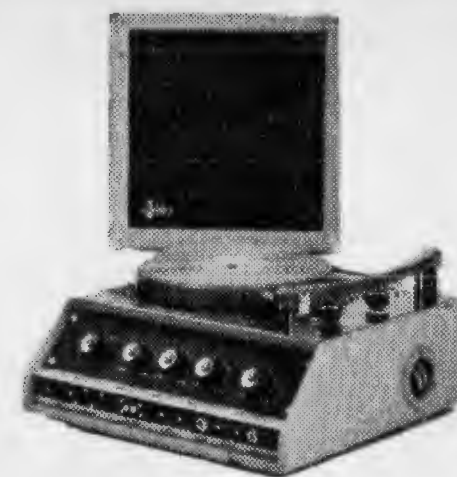
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 Aug. 29-30—1st Annual Allemanders Festival
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 Aug. 29-Sept. 1—Kon Yacht Labor Day
 Jamboree, Conneaut Lake Park, Pa.
 Aug. 30-31—Central Coast Square Affair

Veterans Mem. Bldg.,
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 Aug. 30-Sept. 1—14th Ann. Knothead
 Jamboree, Old Faithful Lodge,
 Yellowstone Park, Wyo.
 Aug. 31—8th Ann. Twirlers Night Owl Dance
 I.O.O.F. Recr. Hall, Salina, Kans.
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— *Guglielmo Ebro*

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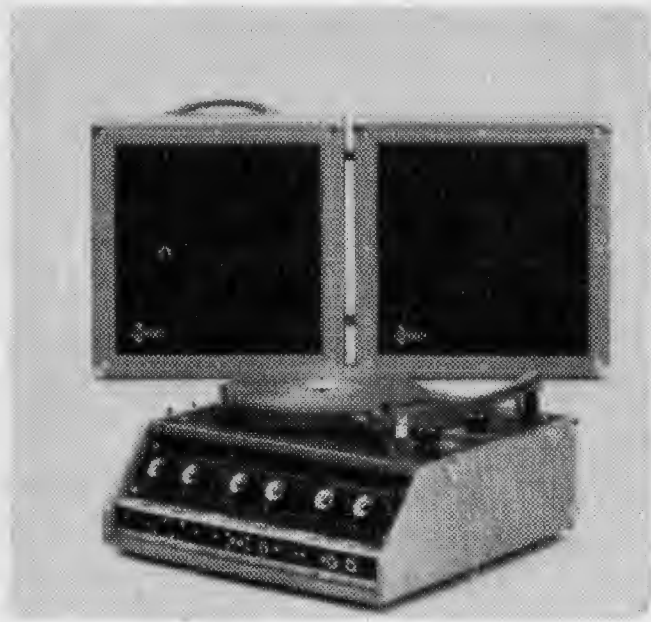
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